673/Ent/

First English edition

16 ff + 192 pp., 8 ff

Wing M2419
3/4 (lacks [illegible])

Digitized by the Internet Archive
in 2017 with funding from
Getty Research Institute

https://archive.org/details/historyofpaintin00moni

Dovanna in the Barber's Hand

THE HISTORY OF

PAINTING, SCULPTURE, ARCHITECTURE, GRAVING;

AND

Of those who have Excell'd in them:

In Three BOOKS.

Containing their

RISE, PROGRESS, DECAY, and REVIVAL;

With an Account

Of the most considerable Productions of the best ARTISTS in all Ages: And how to distinguish the true and regular Performances, from those that are otherwise.

By *P. MONIER*, Painter to the *French* KING, and Professor of Painting, and Sculpture in the Royal Academy at *PARIS*.

LONDON:

Printed for *T. Bennet*, at the *Half-Moon*, *D. Midwinter*, and *T. Leigh*, at the *Rose* and *Crown*, and *R. Knaplock*, at the *Angel* in St. *Pauls* Church-Yard. MDCXCIX.

THE

HISTORY

OF

PAINTING, ARCHITECTURE,

SCULPTURE, ENGRAVING;

AND

OF those who have Excelled therein:

In Three BOOKS.

Containing their

RISE, PROGRESS, DECAY, and REVIVAL;

With an Account

Of the most celebrated Productions of the
Ancient ARTISTS: as also Anecdotes or
Memoirs of their Professors, interspersed
with Remarks on their Works.

By ANTONIO PASSERI the PAINTING
Scholar of Lanfranco, and Delegate in
the Royal Academy at PARIS.

LONDON:

Printed for T. Bennet, at the Half-Moon
in St. Paul's Church-Yard, and T. Longman, at the Ship in
Paternoster-Row. MDCCXLIX.

THE

PREFACE.

OF all the Products of human Wit, whereof the Brain assisted by the Hand is capable, there are none so admirable and excellent, as the Arts which relate to Designing.

The ancient *Grecians* were of this Opinion. They placed them among the Liberal Arts, and set so great a value on them, that their Slaves were forbidden to learn either Painting, Sculpture, or Architecture. There were only Gentlemen permitted the Honour to Exercise them: And even Princes themselves gloried in the Practice of them.

The *Romans*, who endeavoured to imitate the *Grecians* in the Perfection of

theſe Arts, had the ſame Eſteem for them; for ſeveral Conſuls and Emperors took pleaſure in employing themſelves therein. And theſe Arts kept up their Excellency, while the Empire was in its heighth; but they began to decline when that became the Prey of ſeveral Tyrants who were the Cauſe of its Ruine. Painting, Sculpture, and Architecture underwent the like Deſtiny, for they loſt the Protection and Eſteem they found under the firſt Emperors, and at length fell into that ill and rude Manner, which has been ſince named Gothick or Barbarous. But afterwards they regain'd new life and vigour under the Protection of ſeveral Princes, and Republicks, and by the Induſtry and Application of thoſe ingenious Men who ſtudied them.

It has not been without juſt Reaſons that theſe Three illuſtrious Profeſſions have always been valued and eſteemed at ſo high a rate, for their Beauties are always extremely pleaſing to the Ingenious,

ous, and there is nothing which more illuſtrates the Glory of Princes, than the Productions of Deſigning. In ſhort, the famous Structures of the *Egyptians*, *Grecians*, and *Romans* eternize the Memory of thoſe Illuſtrious Perſons for whoſe Glory they were raiſed: They are alſo inconteſtable Witneſſes of the Victories which their Great Captains obtain'd over other Nations.

Such clear evidences are more Authentick than any Hiſtories, for they repreſent to us without any prejudice the Truth of thoſe Things, for which thoſe ancient Buildings were raiſed by the Art of Deſigning: It was moreover by means of this Art that Medals were made, which ſerve to confirm ſome very doubtful Matters of Fact related by Hiſtory: And expreſs to us the Actions of Heroes, and tranſmit their Memory to Poſterity.

To theſe advantages may be added that of Military Architecture, which derives its Principles from this Art, and which is very neceſſary for the Security

of Towns, and Defence of Kingdoms.

Nor have the Arts of Designing been of less advantage to Princes in the Point of Religion, than for the Defence of their States. The Heathens were very Curious in, and made it a considerable Part of, their Religious Worship to distinguish the Forms they made their Temples of, according to the different Divinities they therein worshipp'd. Since that time several of those Temples have been made use of (*a*) for the Worship of the true God. But those that have been built on purpose for the Christian Religion surpass those ancient Temples: And this may be seen in several Places, and

(*a*) At *Rome* several of the Popes by permission of the Emperors of *Constantinople*, converted several of the Heathen Temples into Christian Churches, as that of the *Pantheon*, which is now the Church of *Notre-Dame de la Rotonde*, and that of *Romulus* was dedicated to St. *Cosmus* and St. *Damian*; and also that of *Bacchus* which is at present called St. *Estienne* the round.

chiefly

chiefly in St. *Peter's*, at *Rome*, the nobleſt Church that was ever ſeen.

The Churches are adorn'd with Statues, with Baſs Reliefs, and Pictures to repreſent the Myſteries of our Religion, and the Martyrdoms of the Saints.

Theſe Subjects managed by ingenious Painters, and Sculptors, make greater and more laſting Impreſſions upon the Minds of People, than Words can. This was the Opinion of St. *Gregory* of *Nice*, and ſeveral other Great Men, who were ſenſibly touched at the ſight of theſe Repreſentations.

Moreover Nature, which conſtantly tends towards what is moſt agreeable to its ſelf, taught Men Deſigning before they had found out Characters to Write. This Truth is evident in the Hiſtorical Figures (or Hieroglyphicks) of the *Egyptians*, Engraven on Stone, as may be ſeen on their Obelisks. For thoſe Sorts of Letters are only the Deſigns of Figures made of ſome Parts of the Human Body, of Animals, of Plants,

and

and of all ſorts of Inſtruments, which were called Hieroglyphicks, and whereof this People made uſe before they had Letters.

Cornelius Tacitus in the Eleventh (*b*) Book of his *Annals* favours this Opinion: And it may be very well conjectured that Deſigning and Painting preceded Writing; nay, within theſe few Ages we have had an almoſt undeniable Proof of it. At the diſcovery of *America*, we find, that Deſigning was practiſed there, although thoſe People had no knowledge of Letters or Writing: And that particularly in the Kingdom of *Mexico*, where we find, they wrought in Painting and Sculpture.

For among ſeveral rich Preſents which their King *Monteczuma* made to

---

(*b*) . . . . *Ac novas literarum formas addidit vulgavitq; Comperio quoq; græcam literaturam non ſimul cæptam abſolutamque; Primi per Figuras animalium Ægyptii ſenſus mentis effingebant, & antiquiſſima monumenta memoriæ humanæ impreſſa Saxis cernuntur, & literarum ſemet inventores perhibent.*

Fer-

Ferdinand Cortes, there was a Book of Figures (*c*) inſtead of Letters, reſembling the Hieroglyphicks of the *Egyptians*: And Painting was ſo much in uſe there, that this Prince ſhewed to the ſaid Captain one of his Courriers, who brought him, painted on a Piece of Cloath, ſome *Spaniſh* Succours, which were newly arrived.

Upon this Cloath were repreſented the Veſſels, the Men, the Artillery, the Horſes, and the Dogs, whereof thoſe Recruits conſiſted. The advantage which *Cortes* moreover in particular received by means of this Painting was very conſiderable; for ſome *Indian* Lords having conſpired to kill him, he was advertiſed thereof by

(*c*) General Hiſtory of the *Indies* by *Francis Lopez de Gomara*. Their Palaces were adorned with Statues, and there were ſome of Gold. Pag. 94 and 128.

They underſtood alſo Geography by Deſigning, Pag. 98. See moreover in that Hiſtory, Pag. 64. 78. 109. 130. 140. 141. and 157.

one

one of them who ſhewed him a Cloath, whereon were deſigned the Portraits of all the Conſpirators, and by theſe happy means this Captain eſcaped the danger.

The advantage and excellency of the Arts of Deſigning ſhew the difficulty of attaining to (*d*) Perfection in them, by reaſon they require a great deal of Knowledge, to ſucceed well in the Practice of them: For beſides a natural Inclination for them, the Rules of them muſt be very nicely ſtudied, and care muſt be taken to match good Inſtructions and a natural Genius for them, together; otherwiſe it will be impoſſible to become Excellent in them.

Theſe difficulties, in the three laſt Ages, ſtirr'd up an Emulation among ſeveral great Princes, jealous of their own Glory, and the Qualifications of

(*d*) *Vigenerus*, Pag. 853.

their

their Subjects. They eſtabliſhed Academies of Deſigning at *Florence*, then at *Rome*, and *Bolonia*, and afterwards at *Antwerp*, and laſtly at *Paris*, where the Painters, Sculptors, and Architects (*e*) compoſe illuſtrious Bodies.

Thoſe which (*f*) *Lewis* XIV. has erected in his Metropolis, have been the moſt powerful means that could be invented, to make excellent Painters, Sculptors and Architects. There Youth is taught to Deſign after Nature, There are alſo taught the Doctrines of Proportions, Geometry, Perſpective, and Anatomy: And every Month there are Conferences upon

---

(*e*) The Royal Academy of Painting and Sculpture was founded in 1648. And His Majeſty began in 1665 another Academy at *Rome* to perfect the Diſciples of the Academy Royal; which continues to this preſent time.

(*f*) The King moreover eſtabliſhed another particular Academy for Architecture in 1671.

what-

whatever relates to the Instruction of their Disciples.

Among the Lectures which I have had the Honour to read there, upon the Concours, or Out-lines of Bodies; upon Perspective, Anatomy, and the Motions of the Muscles: As also on the Progress, Fall and Re-establishment of the Arts of Designing, I have chose these latter Conferences to Form out of them the History of the Arts which relate thereunto.

In the First Book, I treat of the Original and Progress of Architecture, Sculpture and Painting, from the First Ages of the World, till after the time of the Emperor *Marcus Aurelius*, when these Arts began to decline. Throughout all this Tract of Time we take notice of the Curiosity of the Kings of *Assyria*, *Egypt*, *Phœnicia*, *Persia* and *Israel* to raise huge and extraordinary Buildings. We there remark how these Arts went from the *Phœnicians* to the *Grecians* and *Carthaginians*:

thaginians: And how afterwards they went into *Italy*, and the Progreſs they made in *Tuſcany*, and at *Rome* in the Times of their Kings, of the Republick, and of the Emperors; *laſtly*, we ſhew in what Eſteem they were there, and how far Protected till their decay.

In the Second Book, we treat of their Fall, and ſhew how the true Manner and Guſt of Deſigning began to decline at *Rome*, after *Commodus* down to *Conſtantine*; and afterwards, Architecture alſo decay'd: Inſomuch that an ill and rude Manner was introduced in Building, in Painting and Sculpture. The Zeal of the Chriſtian Religion contributed very much to the Deſtruction of the ancient Temples, and Images, as did alſo the taking of *Rome*, the Reigns of the *Goths* and *Lombards*, who followed that rude Manner in *Italy*, and propagated it almoſt throughout all *Europe*.

But

But the Magnificence of Architecture was maintained longer in the *Eastern* Empire than in other Places, and especially at *Constantinople*, by reason that the First Emperors were very much addicted to Architecture, as we see in *Constantius*, *Theodosius*, and in *Justinian*, who Employed vast Treasures in Building, which for some time kept up Architecture, Sculpture and Painting: These two last suffered very much, since the time of those Princes, by the *Iconoclastes*, who destroy'd the Images, and barbarously persecuted the Painters, and at length these Arts fell entirely in that Empire, in the Reigns of the *Mahometans*, who suffer none to Design the human Figure, nor any thing that has life.

In the Third Book, we shew that about the Year 1110, the Arts of Designing began to revive a little at *Florence*, and in some other Cities of *Italy*; the Protection they afterwards found under the Kings of *Naples*, of

France,

France, the Republicks of *Venice* and *Florence*, the great Dukes of *Tuſcany*, and the Popes of that Illuſtrious Houſe, and ſeveral other Princes of *Italy*, gave means and opportunity to ſeveral excellent *Genius's* to apply themſelves with a great deal of Zeal to the Re-eſtabliſhment of Painting, Sculpture and Architecture. In fine in the Year 1500 I conclude the Re-eſtabliſhment of theſe Arts, for it was in this happy Century that they were brought to Perfection by the Famous Deſigners who flouriſhed about that time.

This has been acknowledged by all the Famous Deſigners of our Age: Who have eſteemed it their Glory to Imitate the Works of *Raphael*, *Correggio*, *Julio Romano*, and *Titian*, and ſeveral other Ingenious Men of the laſt Age.

For it has been by means of this imitation that the true Way

of Painting and Designing has continued down to us; as also the right Manner of Sculpture and Architecture: As has been practised from the beginning of this Century 1600. by the Famous *Carraches*, and afterwards by their Disciples *Domenichino*, *Albani*, *Guido*, *Lanfranc*, *Algradi*. Afterwards the true Way and Manner was continued in these Three Arts at *Rome* by *Poussin*, *Francis du Quesnoy*, *Peter da Cortona* and *Bernini*. As also in *Flanders* by *Rubens* and *Van Dyck*: Moreover *France* by *de Brosse*, *Le Mercier*, *Le Sueur*, *Sarrazin*, *Mansard*, *Bourdon*, *Le Brun Mignard*, and several other great Men who have flourished in the Arts of Designing.

But this true and regular Manner is kept up very successfully at present by those Ingenious Men who compose the Royal Academies of Painting

Painting, Sculpture and Architecture: Having determin'd to follow the Footsteps of the Ingenious Ancients, and the incomparable Maxims of those excellent Genius's who appear'd with so much Glory in the Age before them. We may perhaps hereafter present the Reader with a Continuation of this History throughout the Century 1600, which we reserve for a Second Volume.

Nor ought it to surprize any, That a Painter should undertake to write an History of Designing; because among other Accomplishments he ought to be Master of, that of being well versed in History is none of the least; for thereby he makes his Works conformable to Truth, and can give a Reason of his Representations: And joining the Theory of his Art with the Practice, he becomes expert

enough to compose a System of the Rules of it, far better than those who are not Designers.

This was practised by the most Famous Painters of Antiquity, as *Apelles*, and his Disciple *Perseus*, and (*g*) others: The Illustrious Moderns have also written of the Arts of Designing, as *Leon Baptista Alberti*, *Leonardo da Vinci*, and several others (*h*) who have treated learn-

---

(*g*) *Asclepiodorus*, *Protogenes*, *Euphranor*, and *Praxiteles* writ of Painting and Sculpture, as did *Argellius* and *Vitruvius* of Architecture.

(*h*) The chief of the Modern Painters who have writ of Painting since *Leon Baptista Alberti*, and *Leonardo da Vinci*, are *Vasari*, *Armenini*, *P. Lomazzo*, *F. Zucchero*, *Albert Dal Borgo San Sepolcro*, *Albert Durer*, *John Cousin*, *Charles Alphonsus du Fresnoy*; and the chief of those who have writ of Architecture besides *Leon Baptista Alberti* are *Vignola*, *Palladio*, *Scammozzi*, *Serlio*, *Barbaro*, *Cataneo*, *Philbert de Lorme*, *John Bullant*, and *du Cerceau*.

edly

edly of theſe Arts for the Advantage of thoſe who deſign to be Excellent therein.

The reaſon why we have rather given this Treatiſe the Title of *the Arts that relate to Deſigning* than the Hiſtory of Painting, Sculpture and Architecture, is becauſe Deſigning not only comprehends thoſe Three Parts, but alſo graving on Copper, cutting in Wood, and graving for Medals, and Damask-work, and Embroidery, and Inlaying and ſeveral other Works all depending on Deſigning.

For this Reaſon all theſe Arts are put together, and compoſe thoſe Academies, which are called in *Italy*, Academies of Deſigning, where Painters, Sculptors and Architects take upon them ſucceſſively the firſt Places: And for this Reaſon they who in-

tend for any of these Professions, first of all learn Designing, and then determine their Choice to some one in Particular, or sometimes to more, being capable of succeeding therein, if they are first of all good Designers.

This has been evident heretofore in *Dædalus*, *Phidias Euphranor*, and several others, who were as Excellent in Sculpture and Painting as in Architecture, and also of late in *Ghiberto* who was a Painter, Architect, Sculptor and Goldsmith: *Verochio* and *Leonardo da Vinci* were also Masters of all these Arts, as likewise *Bramante*, *Raphael*, *Julio Romano*, *Baldassare*, *Vignola* and *Pirro Ligorio* who were Painters and Architects: *Michael Angelo* was equally Excellent in Architecture, Sculpture and Painting, for he was an Excellent Designer.

Hence

Hence it is, we have taken our Device on the Frontiſpeice of this Book, which expreſſes, that *Deſigning is the Parent of Painting, Sculpture and Architecture.* And now we cannot but expect that Criticks will be making Reflections on the Style we have uſed throughout this Hiſtory: But that the Reader may not ſtick or carp if he meets with any obſolete Terms or Words not much in uſe, and if the Turn of the Phraſe is not always ſo Nice as he might expect: He muſt know, that the Author's Deſign is only to make himſelf underſtood by thoſe who learn Deſigning. Wherefore he hopes that the unprejudiced Reader will not ſo nicely regard the Politeneſs of Expreſſion, ſince his Buſineſs is Painting, and he looks upon the reſt only as accidental Accompliſhments.

If this Hiſtory find a favourable Acceptance, we deſign hereafter to

give an Alphabetical Explication of the Terms moſt uſed in the Arts of Deſigning, whence ſeveral Obſervations may be raiſed very neceſſary for the Inſtruction of the Diſciples and Lovers of theſe Arts.

THE

THE

CONTENTS.

BOOK I.

Of the Original and Progreſs of *ARTS* that relate to Deſigning.

CHAP. I.

GOd is the Author of the Deſign and Model of Man, or of human Shape. Page 1

CHAP. II.

Of the Practice of the Arts of Deſigning, and their Progreſs among the Aſſyrians. p. 4

CHAP. III.

Of the Heighth to which Painting and Sculpture arrived among the Egyptians. p. 6

CHAP. IV.

The Egyptians *Communicated theſe Arts to the* Phœnicians, *and they carried them into* Greece. p. 8

CHAP. V.

The Arts of Deſigning flouriſhed under the Kings of Iſrael. p. 11

CHAP.

CHAP. VI.

Sculpture was Practised by the Babylonians *and* Persians. p. 12

CHAP. VII.

Of the Arts of Designing in Africa *and* Carthage. p. 14

CHAP. VIII.

Of the time wherein Painting began to flourish in Greece. p. 17

CHAP. IX.

At the same time that Painting was in its Perfection in Greece, *Sculpture and Architecture were so also.* p. 21

CHAP. X.

How Painting went from Greece *into* Italy. p. 24

CHAP. XI.

Of the Time wherein Sculpture began to be in Esteem among the Romans. p. 28

CHAP. XII.

Of the Excellence of the Architecture of the Grecians. p. 33

CHAP. XIII.

Of the Perfection of Architecture among the Romans *in the time of the Republick.* p. 37

CHAP. XIV.

Architecture continued at Rome *under the Emperors in the same Excellence it had done in the time of the Commonwealth.* p. 41

BOOK

BOOK II.

Of the Decay of the Arts of Designing.

CHAP. I.

Under the Reign of Commodus *the Arts of Designing began to Decline.* p. 47

CHAP. II.

Architecture did not Decline till after Constantine, *although Painting and Sculpture did before.* p. 49

CHAP. III.

The Empire removing to Constantinople, *and the setting up of the Christian Religion, contributed to the Ruin of the Arts of Designing.* p. 52

CHAP. IV.

The taking and Pillaging Rome *by the* Goths *and* Vandals *contributed to the Ruine of the Arts of Designing.* p. 54

CHAP. V.

The Images in the Primitive Church did not keep up the Arts of Designing at Rome, *but gave Birth to that manner which was afterwards named* Gothick. p. 56

CHAP.

CHAP. VI.

The Arts of Designing declined less in the Eastern *Empire, than in the* Western. p. 58

CHAP. VII.

Of the Antiquity of Images in the Christian Religion. p. 62

CHAP. VIII.

Of the entire Ruine of these Arts, by the Sect of Mahomet *in all the Parts of his Dominion.* p. 66

CHAP. IX.

Of the Injury Painting and Sculpture suffered by the Iconoclastes. p. 69

CHAP. X.

The Dominion of the Goths *in* Italy *brought in the rude Manner.* p. 74

CHAP. XI.

In the time of the Lombards *the* Gothick *Way continued in* Italy, *and in several other Parts of* Europe. p. 75

CHAP. XII.

From the Time of Charlemain, *the true Manner of Building altered less in* Tuscany *than in other Countries.* p. 78

CHAP. XIII.

Reflections on the Fall of the Arts of Designing, and on the Gothick *Manner.* p. 80

BOOK

BOOK III.

Of the Re-eſtabliſhment of the Arts of Deſign.

CHAP. I.

The Arts began to flouriſh again in Tuſcany, *in Architecture and Sculpture.* p. 83

CHAP. II.

Of the Time when Painting began to be Re-eſtabliſhed at Florence. p. 88

CHAP. III.

The Liberality of Princes to ingenious Artiſts, has been a great Means of the Revival of the Arts of Deſigning. p. 91

CHAP. IV.

The Eſtabliſhment of an Academy of Deſigning at Florence, *was a Means of Re-eſtabliſhing the Art.* p. 95

CHAP. V.

The French *and the* Dutch *apply'd themſelves to make Painting reflouriſh, and found out the Secret of Painting in Oyl.* p. 101

CHAP.

CHAP. VI.

Of the Invention of Painting in Oyl, and its advantage in Painting, and how the Secret went into Italy. p. 105

CHAP. VII.

Painting was Re-establish'd in several Provinces of Italy. p. 107

CHAP. VIII.

The School of Florence *became very Famous by the great number of Excellent Men it produced.* p. 111

CHAP. IX.

Of the Perfection of Painting in the last Age. p. 118

CHAP. X.

Of the Painters of Lombardy *who contributed to the Re-establishment of the Art.* p. 124

CHAP. XI.

Painting, in Point of Colours, was brought to its greatest Beauty at Venice. p. 128

CHAP. XII.

The same Curiosity was in all the Courts of Europe, *and chiefly in that of* Mantua. p. 133

CHAP. XIII.

Architecture arrived to a very great Excellency at Rome. p. 137

CHAP. XIV.

Architecture began to revive in the State of Venice. p. 141

CHAP.

CHAP. XV.

Michael Angelo *made Architecture, Sculpture, and the true Manner of Designing flourish at* Rome. p. 146

CHAP. XVI.

Several Disciples of Michael Angelo, *and* Raphael *continued the Excellency of Painting and Architecture at* Rome. p. 153

CHAP. XVII.

At Florence *the true Way of Sculpture and Painting was continued by some ingenious Men.* p. 156

CHAP. XVIII.

The Cities of Ferrara, *and others of* Lombardy *and* Urbin, *furnish'd the World with several good Painters.* p. 160

CHAP. XIX.

Painting continued in its Beauty at Venice, *as did also Architecture at* Venice *and* Rome. p. 164

CHAP. XX.

The Arts of Designing flourish'd in France *under* Francis *the* Ist, *and* Henry *the* IId, *and their Successors.* p. 172

CHAP. XXI.

The Flemings *perfected themselves in Painting, after they had found the Invention of Painting in Oyl.* p. 178

CHAP. XXII.

How Graving contributed towards the Re-establishment of the Arts of Designing. p. 182

ERRATA.

PAge 2. l. 25. for *Portraitures* read *Portraits*, l. 29. f. *Epercio* r. *E percio*, l. 30. f. *dize* r. *dire*, f. *si a* r. *sioù*, l. 31. f. *ritrova Architeta d' all'* r. *ritrovata dal'*, l. 35. f. *suio*; *popoli* r. *suo popoli*, l. 38. f. *pagine* r. *pagina*. P. 3. l. 37. f. *Armemini* r. *Armenini*, f. *Chevalier*, *Bisigno*, r. *Cavalier Bisagno*. P. 6. l. 13. P. 10. l. 15. P. 20. l. 37. P. 21. l. 17. P. 31. l. 6 and 26. P. 48. l. 19. f. *Engraving* r. *Sculpture*. P. 8. l. 21. f. *Dedalus* r. *Dædalus*. P. 9. l. 4. 19. 28. 36. P. 19. P. 11. l. 6. f. *Workmen* r. *Artificers*. P. 12. r. *Laocoon*. P. 18. r. *Phidias*. *Amphictyones*. P. 21. r. *Phidias*. P. 23. r. *Gnidus*, l. 8. f. *Diametes* r. *Diadumenus*. P. 24. f. *Tarant*. r. *Tarrentum*. P. 25. l. 2. r. *Demaratus*. P. 26. l. 8. f. *those of Sicyone*, r. *them*. P. 35. f. *Engraven* r. *Carv'd*. P. 48. f. *Paint and Engrave* r. *Painting and Sculpture*. P. 53. l. 3. f. *the Elder* r. *Majore*. P. 54 and 55. f. *Imagery* r. *Stucco*. P. 57. f. *relish* r. *manner*. P. 59. f. *relish of Engraving* r. *manner of Sculpture*. P. 67. f. *of vatic* r. *on the Vatican side*. P. 75. f. *Vault*. r. *Arched Roof*. and after *Gothic* r. *manner*. P. 76. f. *Bresse* r. *Brescia*. P. 78. in the Contents f. *relish* r. *Manner*. P. 81. l. 16. after *Part* r. *they*, and for *Pupils* r. *those who are Studious*. P. 84. f. *Methods* r. *Manner*. P. 85. f. *Water Colours* r. *Distemper*. P. 87. f. *Bulloign* r. *Bologna*, and for *Ciambeius* r. *Cimabue*, and f. *St. Cross* r. *Holy Cross*. P. 89. f. *Darotus* r. *Dante*.

THE HISTORY OF Painting, Engraving, Architecture, &c.

BOOK I.

Of the Original and Progreſs of *ARTS* that relate to Deſigning.

CHAP. I.

God is the Author of the Deſign and Model of Man, or of human Shape.

THE Arts of Deſigning have had their riſe, progreſs, decay and revival. Deſigning derives it's Original from the divine Underſtanding it ſelf, as the firſt great *Exemplar* of all Beings: When God created Man, he (*a*) took Earth, and formed it into Shape, and breathed into it the Breath of Life; thus the firſt Deſign or Draught of human Figure comes immediately from God himſelf: Who has furniſh'd us with a Faculty receptive of various Ideas, and capable of diſtinguiſhing their Forms one from another; this Diſtinction is the firſt Principle of Deſigning: It is connate with us,

(*a*) Gen. Chap. 1.

but improved by Study of the Art, wherein two Things are to be considered, 1*st*. The Picture or Image of the visible Object in our Imagination. 2*dly*. The Art of laying it Down, or representing it by the Hand. The Imagination is far stronger in some than in others, either by a natural Genius and strong Tendency this Way, or by a particular Gift of Heaven. For *Moses* says, of (*b*) *Bezaleel*, that *God had filled him with his Spirit in wisdom, in understanding, and in knowledge, and in all manner of workmanship.*

It is therefore the Spirit of (*c*) God which is the first Author of Designing, and it ought rather to be look'd upon as a (*d*) Gift of Heaven, than an Invention of Man. This Truth has been acknowledged in all Ages, the Children of *Seth*, were very careful to engrave on (*e*) two Pillars the Principles of Astronomy, That that Science might not Perish in the Deluge which they were assured would happen.

Their care was rewarded with the desired Success, for those Pillars remained standing a long time after *Noah*; and there are some that Write, that the Sons of *Seth* found out the Way of representing Images and (*f*) Portraitures in Paint-

(*b*) Ex. Chap. 35.

(*c*) *Philostratus* in the Preface to his treatise of Painting says, that the Arts of Designing, were the Invention of the Gods.

(*d*) *Scamozzi*, hints the same Thing in these Words, *Epercio à raggione si può dize che il disegno si à più tosto dono Celeste, che cosa ritrova Architeta d' all' ingegno humano* in his Book of Architecture, Part I. Lib. I. C. 14. P. 47.

(*e*) These Pillars were the one of Brick, the other of Stone. *Joseph*. Lib. I. of Antiquities, C. 2.

(*f*) *Leggera che il figlivolo di* Seth *per generare ne suo; popoli una mente pia, & più benigna, ritrovo il modo di rapresentare loro, le imagine, & figure nostro, per mezzo de la pittura.* Paul Lamazzo, Idea del Tempio della pittura pagine, 22.

ing,

ing. But in the mean time we have no manner of certainty, that these Arts of Designing were practised before the Deluge. History leaves us in the dark, and relates very little of the Actions of Mankind in the first (*g*) Age. But we may probably Conjecture, that *Noah* who had Commerce with the Sons of *Seth*, who had known *Adam*, learnt those Arts from them, and that he was a very good Geometrician. This is evident from the Structure of the (*h*) Ark, which was a piece of naval Architecture, and presupposed the Art of (*i*) Designing, from which Geometry is inseparable.

(*g*) The first Age comes down from *Adam* to the Deluge, and comprehends 1656 Years.

(*h*) *Noah* was 100 Years in building his Ark, *Gen. C. 6.*

He built it according to the Symmetry or Proportion of human Bodies, as *Paul Lomazzo* has remarked in his Treatise of Painting, Lib. I. P. 95. where he asserts that the just Proportions of humane Stature are 300 Parts in length, 50 broad, and 30 thick, and that according to this Proportion *Noah* built his Ark, which was 300 Cubits long, 50 broad, and 30 thick or deep. He adds that according to this Proportion, the Antients used to build their Ships and other Buildings, as the *Grecians* did that of *Argos*.

(*i*) Of those Authors who have treated of the Art of Designing, some will have it to be a Speculation or Theory assisted by the Memory, and a sort of artificial Industry of the Imagination, employing it self in conformity to the image imprinted on it by the external Object.

Others define it the Science of just Proportions of any visible Objects, and a regular Composition demonstrating the Right by certain determinate Measures. Others again will have Designing to be only a clear and vivid Genius, whereof whosoever is deprived is as it were blind, since he can't discern the just Rules and Symmetry of Things.

Armemini de veri preccetti D. L. P. C. 4. & le Chevalier, Bisigno *in his Treatise of Painting.*

Vasari thus defines Designing. 'Tis a visible Expression of the Thought the Soul has conceived.

CHAP. II.

Of the Practice of the Arts of Designing, and their Progress among the Assyrians.

IN the 2*d* (*a*) Age, the Art of Designing began to appear in Sculpture and Architecture; for after *Noah* had re-peopled the Earth, the *Assyrians* began to Cultivate these Arts. The first Essay that shewed it self, was the Tower of *Babel*, which was never perfected by reason of the Confusion of the Languages.

Belus commonly called *Nimrod*, the (*b*) First King of the *Assyrians*, was the Author of that famous Structure; and afterwards in the same Place built *Babylon*, where he arrogated to himself divine Adoration. *Ninus*'s Son erected to him the first Temple in the World, and consecrated (*c*) Statues to his Memory, which was the first Rise of Idolatry. It was this *Ninus* who founded *Ninive*, a City of (*d*) three Days Journey in length, and made himself Master of all *Asia*. His Wife *Semiramis* finish'd the Walls of

---

(*a*) The 2*d* Age is computed from the Deluge, to the calling of *Abraham*, and includes 426 Years.

(*b*) Gen. Chap. 11. This was in the Year of the World 1879. 222 Years after the Deluge, and 127 Years before the Death of *Noah*. This *Nimrod* reigned 65 Years according to *Euseb. Gen.* 10.

(*c*) 'Twas about the Year of the World 1944, that the Statue of *Belus* was made, which is the same Idol the Scripture mentions under the Name of *Baal*, *Belphegor*, &c.

(*d*) *Jonas Chap.* 3. and *Diodorus Siculus L.* 3. We here follow the Chronological History of the *Sieur de Royaumont* Prior of *Sombreval*, in his History of the Old and New Testament.

Babylon,

Babylon, which were reckoned one of the ſeven Wonders of the World, to which might have been added, the Gardens wherewith that City was adorned, and which were on the Tops of the Palaces.

Semiramis, Moreover cauſed the Mountain (*e*) *Bagiſton* to be cut in the Shape of ſeveral Statues, and carried the Arts and Sciences into (*f*) *Egypt*, and among the *Thebans* after having Conquered thoſe Kingdoms. All Hiſtorians agree, that *Babylon* was a very (*g*) beautiful City; that it was full of magnificent Buildings, and Famous for the Temple of *Jupiter Belus*: That it had a hundred Gates of Braſs, which ſhews us that the Fuſion of Metals was then in Uſe, and that other pieces of Workmanſhip which depend on Deſigning were then diſcovered.

(*e*) It is not improbable, but that *Dinocratus* might take this for a Pattern when he propoſed to *Alexander* the Great, to cut out the Mountain *Athos* into his Statue. *Vitruvius L.* 2. The Mountain *Bagiſton* was a Rock of ſeventeen Furlongs in Circumference; it was Carved into the Statue of *Semiramis*, with the Figures of a hundred Men offering her Preſents. *P. Lomazzo* Idea del *T.* del Pitt. P. 22.

Valerius Maximus, makes alſo mention of a prodigiouſly great brazen Statue of this Queen.

(*f*) Among the Arts of Deſigning that were practiſed at *Babylon*, Painting was one, ſince that Princeſs cauſed to be painted on a Bridge which ſhe built in that City, the Figures of ſeveral Animals in Colours, as is reported by *Diod. Sic.* and the aforeſaid *P. Lomazzo*, P. 22.

(*g*) *Pliny* Lib. 6. Chap. 26. ſays, That *Babylon* was ſixty Miles in Circumference, That its Walls were two hundred Foot high and fifty thick, that the Temple of *Jupiter Belus* was ſtanding there in his Time. *Herodotus* ſays, This City was four hundred and eighty Furlongs in Circumference. The Death of *Semiramis* is reported to have happened in the Year of the World, 2038. *Juſtin.* Lib. 2. *Diod. Sic.* Lib. 3.

Hence it is also Evident, that the Arts of Designing were not found out by Chance, since those first and excellent Pieces of Architecture and Sculpture could not have been performed without the Help of Art, which had been transmitted down to those great Designers contemporary to (*b*) *Noah*, and removed but two Generations from *Adam*.

(*b*) *Noah* died in the Year of the World, 1944. *Lamechs*'s Father lived with *Adam* fifty six Years.

CHAP. III.

Of the Heighth to which Painting and Engraving arrived among the Egyptians.

THESE Arts having been so successfully practised among the *Assyrians*, were by them carried into *Egypt*, and all their Conquests; in so much that the *Egyptians* were the first who cultivated them. Their Labyrinth was a proof of it. It was a (*a*) Building so admirable, that besides its ingenious Windings and Meanders, there were all the Temples of the *Egyptian* Gods adorned with Columns of Porphiry, with the Statues of their Divinities and of their Princes, with several rich Palaces which made that Edifice so famous and remarkable, that the first Architects of *Grece* were wont to travel thither to Study

---

(*a*) It was the King *Petesuccus* who built it: It was moreover enriched and dedicated to the Sun by the King *Psammaticus*, *Plin.* Lib. 36. Chap. 13. The Obelisks which were transported from *Egypt* to *Rome* by *Augustus*, likewise denote, the vast Magnificence of the *Egyptians*.

the

the Depth of the Rules of their Art. This famous Labyrinth and the wonderful Buildings it included, give us a lively Idea of the ſurpriſing Greatneſs of the Architecture and Sculpture of this People; their Pyramids, their Obelisks which are ſtill to be ſeen, and the Fragment of the Coloſſal (*b*) Image of *Sphinx*, the Head whereof was a hundred and twenty Foot in Circumference, are evidences of this Truth.

In the 3*d* (*c*) Age, theſe Arts flouriſh'd in the Reigns of the *Pharaohs*: *Abraham* when he travell'd into *Egypt*, Taught there Arithmetick and Aſtrology. The *Aſſyrians* and *Chaldeans* employ'd themſelves ſo much in Sculpture, that it became common, not only in the Temples but in Private-houſes, as *Laban* had Idols which his (*e*) Daughter *Rachel* ſtole, when *Jacob* and his Family parted from him.

After that *Jacob* went and lived in *Egypt*, where his Poſterity encreaſed, and learned the Arts of Deſigning, and (*f*) gave a Proof of the Progreſs they had made therein in the Wilderneſs, by the ill Uſe they put them to. For being tired with expectation of *Moſes*'s return down from the Mount, they made the (*g*) Golden Calf, whereupon he forbid the making of Idols and Idolatry. After this by the Order of God he choſe (*h*) *Be-*

(*b*) *Pliny*, Lib. 36. Chap. 12.

(*c*) The third Age of the World began at 2083, from the calling of *Abraham* to the Year 2517, wherein the Children of *Iſrael* went out of *Egypt*.

(*d*) *Joſ.* Lib. 2. of Antiq.

(*e*) *Gen.* Chap. 31. *Jacob* eſpouſed *Rachel* in the Year 2253, and the eighty fifth Year of his Age.

(*f*) At this time began the fourth Age of the World at 2517, and ended at the building of *Solomon*'s Temple 2992.

(*g*) *Exod.* Chap. 32.

(*h*) *Exod.* Chap. 37.

zaleel and *Aholiab* to make Golden Images of Cherubins, and all the Ornaments of Architecture and Sculpture for the Tabernacle, and the Ark of the Covenant.

CHAP. IV.

The Egyptians *Communicated these Arts to the* Phœnicians, *and They carried them into* Grece.

WE have no certainty that the Art of Designing was in *Grece* before the year of the World 2600; but that from the *Egyptians* it went to the *Phœnicians*, under *Agenor*, who Reigned at *Tyre*. His Grandson *Cadmus* brought the first Letters and (*a*) Arts into *Grece*: There he Built *Thebes*; which he called so from the famous *Thebes* in (*b*) *Egypt*.

About the end of the Third Age (*c*) *Athens* was founded by its First King *Cecrops*, who came from *Egypt*; where it is very probable he also laid the first Foundations of the Arts and Sciences: It was here the famous *Dedalus* was

---

(*a*) About the Year of the World 2600. It was *Cadmus* who carried the first sixteen Letters of the Alphabet into *Grece*. *Palamedes* added four about the time of the *Trojan* War. *Tacit. Ann.* Lib. 11. *Plutarch* and *Pliny*, Lib. 7. Chap. 56.

(*b*) This City was so Famous, that *Germanicus* made a journey on purpose to survey its magnificent Ruins. *H. R. de Coifeteau*, P. 276 and *Cornelius Tacitus*, Lib. 2. says, That in that one City were raised 700000 Soldiers.

(*c*) In 2496, *Athens* was founded; and it is supposed *Argos* was elder than that, and *Sicione* then *Argos*.

born

born of the Royal (*d*) Family, excellent in the Art of Designing, and Famous for his (*e*) Machines, and self-moving Statues; he was also the first Engraver we have mentioned in the *Grecian* History.

This Learned Man Travelled into *Egypt* to see the Labyrinth, from whence he formed the design of that he afterwards Built in *Crete*; and though it was not the hundredth part of that in *Egypt*, notwithstanding it was so famous for the Beauty of the Architecture and Sculpture, that it was reckoned (*f*) among the Seven Wonders of the World.

Thirty four years after the Institution of the *Olympick* Games (*g*) happened the destruction of *Troy*, at which time Architecture and Sculpture were much cultivated by the (*h*) *Grecians*.

This is sufficiently evidenced by the structure of the *Trojan* Horse, which an ingenious Engraver made for them, who was also an excellent Architect; (*i*) after that he Built the City

---

(*d*) He lived about the year 2644; he was of the Race of the Kings of *Athens*, Sons of *Metion*, Cousin-German of *Theseus*, according to *Pausanias* in his *Attic*. *Diodorus Siculus*, and *Eusebius*, Lib. 3. of P. E. and *Plutarch* in the Life of *Theseus*.

Diopenes and the *Scylli*, were Sons of *Dedalus*. *Milo*. p. 828. They were Engravers and lived at *Sicione*. *Plin*. L. 36. C. 4.

(*e*) It is thought the Beauty of his Statues gave occasion to the report of their Self-motion.

(*f*) *Plin*. Lib. 33. c. 13.

(*g*) In the year of the World 2836, began the *Olympick* Games, from which time the *Grecians* computed Time by their *Olympiads*, which returned every Five years.

(*h*) *Dedalus* having lived near 200 years before the destruction of *Troy*, his School brought up and sent several Engravers to *Athens*, *Sicione*, *Candie*, and *Sicily*. *Milo* and *Pliny*. Lib. 36. c. 4.

(*i*) His Name was *Epeus Dicrateus*, *Justin*. Lib. 20. c. 2. *Plin*. Lib. 7. c. 56.

of

of *Metapontus*; the Citizens (*k*) whereof to testify the Veneration they paid to his Memory, kept the Iron Tools wherewith he made the *Trojan* Horse, as venerable Relicks in the Temple of *Minerva*. The elegant Description *Homer* gives us of the Buckler of *Achilles*, is a sufficient evidence that the Arts of Cutting and Engraving were practised in *Grece*; for that famous (*l*) Poet expresses so elegantly the Beauty of that Work, that his Descriptions seem rather to be Engraven than Writ: He moreover feigns, by reason of its Excellence, that it was wrought by *Vulcan* himself.

As for the *Trojans*, it cannot be denied but that Engraving was in use among them; for that Poet tells us, that *Eneas* (*m*) took particular care to carry his *Penates*, or Houshold Gods along with him; particularly the *Palladium* of (*n*) *Troy*, and the Idols of the *Samothracians* he took along with him into *Italy*.

(*k*) This City of *Metapontus* was in old *Lucania*, which is *Calabria*. It is now called *Tore di Mare*.

(*l*) *Homer* in his *Iliads*, Lib. 18. It was held in great esteem in the year 3079. *Ovid* speaks also of this Buckler in the Thirteenth Book of his *Metamorphosis*.

(*m*) *Eneas* went into *Italy* in the year 2872; he was the first King of the *Latins*, after whom, for 543 years there Reigned Nineteen Kings to the time of *Romulus*.

(*n*) *Plutarch* in the Life of *Fur. Camillus*. The Fifth Age began at the Foundation of *Solomon*'s Temple, and ended at the deliverance of the *Jews* out of the *Babylonish* Captivity; containing from the year 2992 to 3468, which is 476 years.

CHAP. V.

The Arts of Designing flourished under the Kings of Israel.

ONE hundred and fifty six years after the destruction of *Troy*, *Solomon* being about to Build a Temple to the true God, would not undertake that peice of Work, till, by diligent search, he had found out all the most able and ingenious Workmen, both in his own Dominions and elsewhere. To this end he had recourse to the King of *Tyre* (*a*) his Friend; who sent him *Hiram*, whom, through respect, he called Father, and who excelled in all Arts, as appeared by the Architecture of the Temple, and of the (*b*) Palaces which he inrich'd with innumerable Ornaments of Sculpture, and Works of Gold.

In these spacious Buildings were to be seen the (*c*) Magnificent Throne of *Solomon*, the Cherubims, the Vessels of Gold, the Altar, the Pillars and great (*d*) Sea of Brass, which held 300 Measures of Water, supported by Twelve Brazen Oxen: All which rich Works demonstrate that *Hiram* was skilled in the Art of Founding, as well as other parts of Designing.

(*a*) *Chron.* Book 2. c. 2. The Temple of *Solomon* was finished in the year of the World 3000.

(*b*) *Hiram* made Two Palaces for *Solomon*, the one in *Jerusalem*, and the other in Mount *Libanus*, *Chron.* 2. c. 9.

(*c*) This Throne was of Gold and Ivory with Figures and Lyons.

(*d*) This Sea of Brass and several other rich Works were broke to pieces in the time of *Nebuchadnezzar*.

Solomon

Solomon after this, led astray by his Concubines, Built Temples to the Goddess of the (*e*) *Sidonians*, to the Idol of the (*f*) *Ammonites*, and to that of the (*g*) *Moabites*: After which *Jeroboam*, and several of the Kings of *Israel*, continued the Worship of false (*h*) Gods; which made employment for the Gravers and Architects.

(*e*) The Goddess of the *Sidonians* was *Astarthon*,
(*f*) The Idol of the *Ammonites* was *Moloch*.
(*g*) And that of the *Moabites*, *Camos*.
(*h*) They Sacrificed to the Idols of *Baal* and the Golden Calf; and *Jeroboam* established that Worship, 3 *Kings*, c. 16. *Ahab* also Built a Temple to *Baal* in *Samaria*, where he had 450 Prophets, and 400 others who served in the Groves, and all were fed at *Jezabel's* Table. *Ahab* also re-established the Idolatry in the High Places, 4 *Kings*, c. 16.

CHAP. VI.

Sculpture was practised by the Babylonians *and* Persians.

SCulpture had hitherto been much more used by the *Babylonians* than by the *Jews*, because that Kingdom had been always in a very flourishing condition. *Nebuchadnezzar* made a Golden Image of (*a*) Sixty Cubits high, and Six broad. The Proportion of its breadth to its heighth, shews us the nice Symmetry that was followed by those Ancient Artists, particularly also in the Statue of *Laocon*, wherein the same Measures were used; its heighth was Thirty Measures,

(*a*) *Dan.* c. 3. v. 1.

and

and its Diameter Three; thus Multiplying Thirty by Two, and you have Sixty for the heighth, and Multiplying Three by the ſame Number, you have Six for the thickneſs; which are the ſame Proportions with that great and rich Statue of *Nebuchadnezzar*.

Hence we may Note by the by, That the Excellent Deſigners of all Ages have made uſe of the ſame Rules and Proportions to expreſs the Beauty and Symmetry of Human Bodies by. This magnificent Work of *Nebuchadnezzar*'s ſufficiently proves that the Arts of Deſigning flouriſhed under the *Babylonian* Monarchy. For to undertake the making a Statue of Gold of Sixty Cubits, there muſt needs be excellent Gravers in the Kingdom; whence it alſo appears credible, that that Art had been there ſucceſsfully continued for Fourteen hundred Years, which was the time ſince it began to flouriſh there, as we have noted, under the Reigns of *Ninus* and *Semiramis* his Wife.

But *Cyrus* after the Conqueſt of *Babylon*, eſtabliſh'd there the Monarchy of the *Perſians*: It was he who order'd the rebuilding of the (*b*) Temple of *Jeruſalem*, and who reſtor'd to the *Jews* their Liberty. He ſent (*c*) *Sanabaſſer* from *Babylon* to lay the Foundations of that Structure, and commanded the raiſing of Mony for that end; and he alſo reſtored to the *Jews* all the rich Spoils of the Temple of *Solomon*,

---

(*b*) Firſt Book of *Eſdras* Chap. 1. Ver. 3.

(*c*) *Sanabaſſer* was made Prince of *Judea* by *Cyrus*, who gave him back the Veſſels of the Temple which were 5469 of Gold and Silver. 1 *Eſdras* c. 1. v. 3 and 8, 9, 10, 11. and Chap. 5. v. 14, 15, 16. *Aſſuerus* and *Artaxerxes* are the ſame.

which

which *Nebuchadnezzar* had carried away when he destroy'd it.

Artaxerxes did not yield to him in point of Magnificence and Grandeur; for the Galleries and Porches of his Gardens were adorned with (*d*) Marble Pillars: He had Beds of Gold and Silver even down to the Floors which were of Alabaster, and inlaid with Emeralds, which render'd a very agreable and charming Variety. Hence we see, that the Arts of Designing continued in as great Splendour in the Monarchy of the *Persians*, as in that of the *Babylonians*.

(*d*) There were hung round on every side hangings of Azure, Crimson and of Colour of Jacynth. *Ester* Chap. 1. v. 5, 6, 7.

CHAP. VII.

Of the Arts of Designing in Africa *and* Carthage.

IN the fourth Age *Pigmalion* (*a*) King of *Tyre*, did no ways degenerate from the excessive Love the Princes of *Phœnicia* entertained for the Arts, and this gave Occasion to the Story that was reported of him (*viz.*) That this King was punished for the Hatred he bore to Women, by falling violently in * Love with an

---

(*a*) *Pigmalion* was the Son of *Melin*. He reigned in the Year of the World 3147. and the 124th of *Solomon*'s Temple. He obliged his Sister *Dido* to retire the 7th Year of his Reign out of the Kingdom, *Dius* cited by *Josephus* Lib. 1. against *Apion*. *Justin*. Lib. 18.

* *Ovids* Metramorphosis, Lib. 8.

Ivory

Ivory Statue he had made. This demonſtrates that Graving was practiſed with a particular Eſteem among the *Tyrians*, ſince that Great Prince made it one of his chiefeſt Pleaſures.

His Siſter (*b*) *Dido*, brought the Arts and Sciences among the *Carthaginians* by eſtabliſhing her ſelf at (*c*) *Carthage*, and the Arts flouriſhed there with that Succeſs, that no Place in the World was in that Point before it. The Statue of *Apollo* which was in the Temple of that God near the (*d*) Gate of *Carthage*, ſufficiently teſtifies the happy Progreſs Sculpture had made therein.

This Figure was all of Gold; the Soldiers of *Scipio* pillag'd this * Temple which was all over guilt, and broke to pieces that magnificent Statue, which amounted to a thouſand (*e*) Talents of Gold.

(*b*) *Appian* General of the *Libick* War ſays, That Princeſs went from *Phœnicia* with a Colony, and that ſhe carried along with her all the Riches ſhe could get together. She made uſe of a Stratagem to build that City; for having asked of the *Carthaginians* as much Land as ſhe could Encompaſs about with an Ox's Hide, when they had agreed to it, ſhe cut out the Hide into Thongs, and encompaſſed round the Place where *Birſa* was built, which Word in *Greek* ſignifies Leather.

The Fortreſs of *Birſa* which was part of *Carthage*, was built in the Year of the World 1316. *Menander* Hiſt. of the Kings of *Tyre*. It is quoted by *Joſephus* Lib. 8. of his Antiquities, Chap. 13. and Lib. 1. againſt *Apion*.

(*c*) *Carthage* was founded by the *Phœnicians* fifty Years before the Deſtruction of *Troy*; *Xorus* and *Carchedon* founded it. *Apian* Lib. c. 1.

(*d*) This Gate was called *Cotton*.

* The Temple of *Apollo* was ſo Rich that it was all over gilded. *Appian* of the *Lib.* War. Chap. 14.

(*e*) The Soldiers made ſix hundred thouſand Crowns of the Gold of this Statue of *Apollo*: One Talent being valued at ſix hundred Crowns.

One hundred and two Years after the Ruin of *Carthage*, it was rebuilt by *Auguſtus*.

The

The Triumph which this General made of the Spoils of *Carthage*, sufficiently shews that these Arts flourish'd there, in a very great Heigth, for *Rome* had never yet seen any triumphal Entrance that equall'd this of *Scipio Africanus*. For there was display'd a prodigious quantity of Gold and Silver, with a great Number of (*f*) antient Statues, very rich, and Bucklers of Gold, whereof that of *Asdrubal* was so excellently Engraved, that it was kept it the Capitol. Whence it appears that those great *Carthaginian* Generals were very Curious, and Admirers of these Arts, particularly *Hannibal*, who during his Retreat with *Artaxes* the King of *Armenia*, practised Architecture: Since it was he who laid the Platform of the Capital City which from that King was called *Artaxata*, and survey'd all the Buildings of it at the request of that Prince.

(*f*) The antient Statues which were shewn at the Triumph of *Scipio*, prove, that the Arts of Designing flourish'd sooner at *Carthage* than at *Rome*, *App.* c. 14.

(*g*) *Pliny* Lib. 35. Chap. 3.

(*h*) *Plutarch* in the Life of *Lucullus*.

In 1694. There was found in *Tripoly*, an Ancient Figure which was carried to *Versailles*, which was the Statue of a Woman cloathed, which further proves, that Graving was practised among the *Africans*.

CHAP.

CHAP. VIII.

Of the time wherein Painting began to flourish in Greece.

THE Arts of Designing were brought into *Greece* by *Cecrops* and *Cadmus*, who carried them along with them out of *Egypt* and *Phœnicia* to the *Grecians*. Painting being one of those Arts, and which had appeared down from the Time of *Semiramis*, with Architecture and Graving, went also to the *Greeks*, since that is inseparable from Designing. But the happy Time when Painting began to be in it's greatest Splendor in all the States of *Greece*, was in the eighteenth (*a*) Olympiad, when the famous Painter *Bularchus* lived, who is most Celebrated of any of those Times. He drew the Battel of the *Magnestans*, and the Picture was Sold for it's (*b*) weight in Gold; which shews that Painting was then in very high Esteem, which was about the Year of the World 3400.

(*a*) You must Note, That they did not compute the first Olympiad from the Institution of the Olympick Games: But from the Year of the World 3400, which is about the Time of *Azarias* King of *Israel*, thirty Years before the Foundation of *Rome*, acccording to *Vigenere* in the Tables of *Philostratus*, p. 328. The Painter *Bularchus* flourished about the Year of the World 3400, about 300 Years before *Alexander* the Great.

(*b*) It was King *Candulus* of *Lydia* who bought this famous Picture: He was the last King of the Race of the *Heraclides*. *Plin.* Lib. 35. Chap. 8. This King was before *Nabuchadnezzar* ninety Years. *Pliny* says, that he died at the same Time as *Romulus*, Lib. 35. Chap. 8.

Some Ages after appeared the Works of (*c*) *Peneus*, Brother of *Fidias*, who painted the Battel of *Maraton* which the *Athenians* gain'd over the *Persians* with great Applause: And in this excellent Piece, which was in the Porch of *Pecilla*, he represented the Captains of both sides in the heat of the Battel. (*d*) *Miron* and *Polignotus*, in the ninetieth Olympiad had so great Reputation, that the *Athenian* Senate ordered them to Paint the *Delphick* Temple, and that which was called the Porch of *Athens*.

The *Amphitrions* who were the Heads of the Senate, were so pleased with their Performances, that, as a further acknowledgment of the Merit of these two Painters, they assign'd them very fine and handsome Lodgings. At this Time there were a great many very Famous Painters, and among the rest (*e*) *Zeuxis*, famous for the Excellence of his Pencil, and the Riches he acquired. He had Contemporary with him *Eupompus*, *Timanthus*,

---

(*c*) In the eighty third Olympiad according to *Pliny*, Lib. 35. Chap. 8. *Peneus* filled the Temple of *Jupiter Olympius* with his Pieces, *Pausanias* in his *Eliac*.

Androcida a Painter of *Cizicenia*, painted for the City of *Thebes* the Battel of *Leuctrum*. *Plutarch* in the Life of *Pelopidas*. They count the sixth Age of the World from the deliverance of the *Jews* by *Cyrus* in the Year 3468, and that Age lasts till the Year 4000.

(*d*) *Pliny* Lib. 35. Chap. 10.

(*e*) *Zeuxis* lived in the fourth Year of the ninetieth Olympiad. He raised his Fortunes to that Pitch, that he would sell no more of his Pictures, but gave them away; Thus he presented his *Alcmena* to those of *Agrigentium*, and *Pan* to *Archelaus*. *Plin.* Lib. 35. Chap. 9.

Androcida,

Androcida, (*f*) *Euphranor*, *Parasius* and several others; the last excell'd particularly in the Justness of his Proportions: *Eupompus* brought up *Pamphilus* the *Macedonian*, Master of *Apelles*. *Pamphilus* was instructed in all the liberal Arts, particularly Arithmetick and Geometry, without which he esteem'd it impossible to Succeed in Painting.

By his Authority and the Regulations he made in the Academy of Painting (*g*) he engaged the most considerable Youth of the City of *Scicione*, and of all *Greece*, to learn the Arts of Designing, which then were esteemed Liberal, and had in so high Veneration, that only the (*h*) Nobility and Gentry were permitted to Exercise them.

Hence this City became very Famous for the great Number of excellent Painters and Engravers that were bred in it: *Apelles* who was the Scholar of *Pamphilus* carried Painting to that degree, that the Antients allow'd him one of the first Places among Painters, by reason of his great

---

(*f*) *Pliny* farther mentions several other *Greek* Painters, and among others *Euphranor* of the *Istmus*, who flourish'd in the hundred and fourth Olympiad. He was also an ingenious Engraver, having made several Pieces in Marble, and some *Colossus*'s. He writ of Symmetry and Colours. *Plin.* Lib. 35. Chap. 11. And *Pausanias* in his *Atticks*, P. 4. tells us of a Gallery where this Painter painted on the Wall the twelve Gods, *Theseus* the Lawgiver, the Battels of *Cadmus*, of *Leuctrum*, and *Mantin*.

(*g*) *Diagraphicen*. *Pliny* calls it *Diagraphice*, Lib. 5. Chap. 10.

(*h*) *Plin*. Lib. 35. Chap. 10.

Qualifications: Which honour obliged (*i*) *Protogenes* his Rival to acknowledge him for his Master. Thus *Alexander* the Great justly chose *Apelles* for his chief Painter; he gave him great Riches, and made him a Present even of his own Mistress (*k*) because he perceived that he was passionately in Love with her.

The Persons of Quality had the same Esteem for Painting as this great Prince, wherein they followed his Inclination. This is verified in the Story of *Ætion*, who after having Painted the Nuptials of (*l*) *Alexander* and *Roxana*, exposed the Work to publick View in the great Assembly of the Olympick Games, where *Proxenidas*

(*i*) *Protogenes* was no less esteemed by King *Demetrius* than *Apelles* by *Alexander*. This Prince having besieged *Rhodes*, went to see him Work in a House he had a little without the City; and as he familiarly asked him how he could Work so Tranquilly, he answer'd him, That he knew indeed that he was come to make War against *Rhodes* but not against the Arts. This Prince set so high a Value on the Pieces of *Protogenes*, that he would not Burn the City for fear of burning them, chusing rather not to take the City than to be the cause of their loss. *Plin.* Lib. 35. Chap. 10.

(*k*) Her Name was *Campaspe*. *Alexander* gave her to *Apelles* when he had Painted her. *Plin.* Lib. Chap. 10. This Author takes Notice that this was one of *Alexander*'s greatest Victories thus to overcome himself, in giving that which he so much loved to this glorious Painter. He painted his *Venus Anadiomenes* by this Woman, *Plin.* Lib. 35. Chap. 10.

Apelles writ of the Art of Painting, as did also his Pupil *Perseus Vigenerus* on the Pieces of *Philostratus*, P. 55.

(*l*) *Lucian* in his Dialogue entituled *Herodotus*, describes the Beauty of this Picture which was yet to be seen in his Time in *Italy*. This Author's Authority is sufficient to assure us of the Excellency of this Painter, because he himself was very well skilled in the Art of Designing, and had learnt Engraving in his Youth; afterwards he became Intendant in *Egypt* for *Marcus Aurelius*.

one

one of the Deputies of *Greece* then presided. He was so charm'd with the Beauty of this Picture, and thence conceived so great an inclination for the Painter, that he gave him his Daughter in Marriage.

CHAP. IX.

At the same time that Painting was in it's Perfection in Greece, *Sculpture and Architecture were so also.*

SCULPTURE, which began to be cultivated with a great deal of Honour in *Greece* by the famous *Dedalus*, and those of his School, continued there, and in something above a thousand Years arrived at its highest Pitch of Glory: (*a*) *Fidias* was one of those who renderd the Art of Engraving most illustrious. His

---

(*a*) *Fidias* the *Athenian* flourish'd in the eighty third Olympiad, and about the three hundreth Year after the Foundation of *Rome*, *Plin.* Lib. 3. Chap. 7. The merit of this ingenious Engraver gain'd him the particular Esteem of *Pericles*, who shewed him a great Respect, and made him Surveyor of the works for the Republick.

Paulus Emilius, admiring an excellent Statue of *Jupiter* done by *Fidias*, said, he had made it exactly as *Homer* had described it. *Plutarch in his Life.* This Consul demanded of the *Athenians*, when he was at *Athens*, a Painter and Philosopher to Instruct his Children; they gave him *Metrodorus* who was both the one and the other, *Plin.* Lib. 35. Chap. 11. and *Plutarch* in *Paulus Emilius*'s Life, says, that he not only entertain'd Grammarians and Rhetoricians and Logicians, but also Painters and Engravers to Instruct his Children.

Minerva made of Gold and Ivory, which was twenty five Cubits high, was an incomparable piece of workmanship; and his *Jupiter Olympius* was no less surprizing, which has been esteemed one of the seven wonders of Designing. *Glicon* the *Athenian*, who made the Statue of *Hercules*, which is yet at *Rome* in the Court of the Palace of *Farnese*, was one of the Rivals of this famous *Fidias*, as also (*b*) *Alcamenes* and several others who flourish'd about that time.

After these great Men appeared *Scopas*, *Leocares*, *Briaxis* and *Timotheus* who made, by order of Qeen *Artemisa*, the Tomb of *Mausolus* her Husband: They wrought each of them one (*c*) Face, and it was augmented by a fifth Artist with a Pyramid of twenty four Degrees: It was sustained by thirty six Columns, and on the top of this great Edifice was a Chariot of Marble made by *Pytis* the Engraver. This (*d*) *Mausoleum* was one of the seven Wonders of the World, and this is enough to give us an Idea of the Excellency of these designers, and of the beauty of their works.

(*b*) *Pausanias* in his *Eliac*, gives us a very fine description of this Statue of *Jupiter Olympius* of Gold and Ivory, and of the Figures and Bass Relief which adorn'd his Throne. He describes also the grandeur of the Temple which was of the *Dorick* order, and was sixty eight Foot high to the Roof, *Fidias* made this Statue so big that it could not stand upright in this Temple; whence may be inferred that it was near eighty Foot high.

(*c*) On the trunk of this Statue of *Hercules* is engraved in *Greek* letters, *Glicon* the *Athenian*.

(*d*) The *Mausoleum* which *Artemisa* built: Was in the second Year of the thousandth Olympiad.

Praxi-

(*e*) *Praxiteles* was one of the moſt Ingenious and moſt famous Engravers of his time; and the two *Venus*'s which he made for the Cities of *Gnidia* and (*f*) *Coos* are ſo many illuſtrious Proofs both of his capacity and glory.

Polycletes of *Sicione* made himſelf alſo Famous by the curious Statue he made, and principally that of (*g*) *Diametes*, which was ſold for one hundred and ten Talents.

Lyſippus (*h*) Engraver to *Alexander* the Great, gain'd a very great reputation for his Skill, and for having made ſeventy Statues in Braſs. This Conquerour would have his Statue from no other hand than that of *Lyſippus*, and his Picture by none but (*i*) *Apelles*.

(*e*) *Praxiteles* flouriſh'd in the hundred and fourth Olympiad, a little before *Alexander* the Great, and in the three hundred and ninetieth Year of *Rome*. *Plin.* Lib. 34. Chap. 8.

Lucian gives an elegant deſcription of the *Venus Praxiteles* made for the City of *Gnid.* in his Dialogue of Love: This was the *Venus* that the *Gnidians* refuſed to King *Nicomedes*, who for it, offered to free them from the Tribute they paid him, chuſing rather to continue the payment of that Tribute than part from that incomparable Statue. *Plin.* Lib. 36. c. 11.

(*f*) *Pauſanias* in his *Attic.* deſcribes ſeveral pieces of this Engravers.

(*g*) *Plin.* Lib. 34. Chap. 8.

(*h*) *Alexander* was born in the Year of the World 3698, in the hundred and ſixth Olympiad, and three hundred fifty ſixth Years before Chriſt.

(*i*) *Plutarch* in the life of *Alexander* ſays, that the Portraits of *Alexander* by the hand of *Lyſippus*, are far before thoſe of other Engravers done ſince: Alſo *Alexander* would be Engraven by none but him. He obſerved perfectly how *Alexander*'s Neck ſtood ſomewhat inclining towards the left ſide. When *Apelles* painted him holding a Thunder-Bolt in his Hand, he did not repreſent him in his true Colours, but a little too brown.

This Author ſpeaking of the Paſſage of *Granic.* where *Alexander* loſt thirty valiant Men, ſays, he had their Statues made by the hand of *Lyſippus*. They were afterwards carried to *Rome* by *Metellus*. *Nardmi* P. 321. and *Plin.* Lib. c. 8.

Chares, his (*k*) Pupil acquired no less esteem for the *Colossus* he made at *Rhodes*, which was ninety Foot high. At that time *Sculpture* was studied so much at *Athens* and *Corinth*, that there were made numberless Statues of Marble and Brass, as also in the other flourishing Cities of *Greece*, and their Colonies, as in *Sicily* where *Dedalus* had long before planted the Arts of Designing, and in the *Maritime* Cities of *Italy*, particularly at *Tarant*. Where *Lysippus* made a *Colossus* of Brass of sixty Foot high.

(*k*) *Chares*, was surnamed *Lindian*, because he was of *Lindus*, one of the three Cities of the Isle of *Rhodes*. *Plin.* Lib. 4. Chap. 7. and *Vigenerus* on the Tablets of *Philostratus*. This *Colossus* was reckoned one of the seven Wonders of the World, it cost sixty thousand Crowns, which was the price *Demetrius*'s equipage was sold for after he had raised the Siege of *Rhodes*. *Plin.* Lib. 34. Chap. 8. Who says, there were reckoned up in that City six thousand Statues.

CHAP. X.

How Painting went from Grece *into* Italy.

ROMULUS founded *Rome* in the (*a*) Year of the World 3330, and reigned there thirty eight Years, and a little before the first *Tarquin* (*b*) one of his Successors, *Cleophantus* a *Corinthian*

(*a*) *Rome* was founded in the fourth Year of the seventh Olympiad, four hundred thirty one Years after the destruction of *Troy*, and seven hundred fifty three before the Christian *Æra*, or account of time.

(*b*) *Tarquin* lived about the Year of the World 3401. of *Rome* 101. This also was about the time of *Nabuchadnezzar*.

brought

brought Painting among the *Latines*, and into *Toſcany*. He followed thither *Damaret* the Father of *Tarquin* who governed that Province: Thus in a Temple of *Adea* a City of that Country, was to be ſeen more antient Painting than at *Rome*, which was not defaced in the time of the firſt Emperors, although it was always bare and uncover'd, which proves that the painting was in Freſco.

There was to be ſeen at *Lanuvium* a Place in *Toſcony*, an *Atalanta* and a *Helena* (*c*) by the ſame *Cleophantes*, painted naked, and of ſo charming (*d*) Beauty, that a certain (*e*) Miniſter of the Emperor *Caius* became paſſionately in Love with one of them. This Paſſion of his, ſufficiently atteſts the Excellency of thoſe rare Pieces, and made *Pliny* to aſſert that among all the Arts that depended on Deſigning, there were none that arrived ſo ſoon to perfection as that of Painting.

The eſteem which reigned for this excellent Art, ſtill encreaſed at *Rome* in the time of the Conſul, *Mexala* (*f*) who preſented the publick with a Piece whereon was painted the Battel he obtain'd over the *Carthaginians*, and King (*g*) *Hieron*. *Scipio* alſo cauſed the Picture of the victory he gain'd in *Aſia* to be ſet up in the Capitol; *Fabius*

(*c*) *Plin.* Lib. 35. Chap. 3.

There is a Piece of his to be ſeen at *Rome* in the Garden of *Aldobrandinus*.

There are ſome alſo on the *Piramid* of *C. Ceſtius* which are yet to be ſeen, though they were done in the time of the Commonwealth.

(*d*) *Plin.* Lib. 35. Chap. 3.

(*e*) This Miniſter's name was *Pontio*.

(*f*) *Plin.* Lib. 35. Chap. 4. *Mexala* ſet up this Picture in the *Curia Hoſtilia* in the four hundred and ninetieth Year of *Rome*.

(*g*) *Plin.* Lib. 35. Chap. 4.

Pictor

Pictor (*h*) of the race of Consuls signaliz'd himself by the Temple of Health which he painted, this piece was yet remaining in the time of the *Cæsars*. *Marcus Scaurus* (*i*) was a very great lover of Painting, he compounded with those of *Sicione* for the Mony they owed the *Romans*, and instead of Mony took Pictures of those of *Sicione*, and carried them to *Rome*: The esteem which this Art was in encreasing, the Palaces and Temples began to be filled with Pictures, by the Gifts of great Men. *Cæsar* the (*k*) Dictator dedicated the Pictures of *Ajax* and *Medea* to the Temple of *Venus*; *Augustus* (*l*) hung two in the Court of his Palace, the one of War, and the other of the Triumph of *Alexander* the Great, painted by the illustrious *Apelles*.

Agrippa his Favourite extremely admired Painting, and gave for two Pictures (*m*) twelve thousand Sesterces: *Tiberius* (*n*) also set so high a Value on Painting, that he spared no price to

---

(*h*) *Fabius Pictor*. *Plin.* in the same place. He takes notice of several other *Roman* Knights who were Excellent at Painting, as *Turpilio* of *Venice*, *Alterius Labeo*, the Prætor, and Proconsul of *Provence*, *Q. Podius* Nephew of *Q. Podius* the Consul, and made by *Cæsar* Co-heir with *Augustus*.

(*i*) *Plin.* Lib. 35. Chap. 11.

(*k*) *Plin.* Lib. 35. Chap. 4. These pictures of *Ajax* and *Medea* were done by *Timomachus Bizantinus*, he made them for *Cæsar* the Dictator who paid him eight hundred Talents, which was an extraordinary Price. *Plin.* Lib. 35. Chap. 11.

(*l*) *Augustus* had them placed in the highest Place of the Forum. *Plin.* Lib. 35. Chap. 4.

(*m*) *Plin.* Lib. 35. Chap. 4. *Agrippa* bought them of the *Cizenians*, the one represented *Ajax* the other *Venus*.

(*n*) *Tiberius* bought this Picture for sixty Sesterces, *Plin.* Lib. 35. Chap. 10.

obtain

obtain the Picture called the *Archigallus* of (*o*) *Zeuxis*. In the time of *Augustus* painting was in a very high Esteem, and arrived to it's highest degree of Perfection. *Nero* (*p*) who was always filled with magnificent Ideas, caused his Picture to be drawn one hundred and twenty Foot high; One of his Servants adorn'd with Pictures the *Porticus* of *Antium* (*q*) where there were painted several skirmishes of the *Gladiators*, during the time of the Plays, which was one of the most glorious Festivals of Painting; for the Courtiers not only admired the Arts of Designing themselves, but also engaged their Princes to (*r*) encourage them; a happy time for them to arrive to perfection in!

(*o*) *Archigallus* was a Priest of *Cibele*. *Tertullian* in his Apolog.

(*p*) *Plin.* Lib. 36. Chap. 7.

Cecilius Metellus among other fine Pictures, wherewith he embellish'd the Temple of *Castor* and *Pollux*, set up there a picture of *Flora* done to the Life, by reason of its extraordinary Beauty. *Plutarch* in the Life of *Pompey*.

The Poets also used to exercise Painting, for the Poet *Pacuvio* painted the Temple of *Herculus*, which was in the *forum Boarium*.

(*q*) *Plin.* Lib. 35. Chap. 7. he who began to paint the Plays of the *Gladiators* was *C. Terentius Lucanus*.

(*r*) Painting continued in great Esteem at *Rome* till after the time of *Titus*. *Attius Priscus* and *Cornelius Pinus* painted the Temple of Honour, as also that of *Vertue* for that Emperor. *Plin.* Lib. 35. Chap. 10.

CHAP.

CHAP. XI.

Of the time wherein Sculpture began to be in Esteem among the Romans.

AFTER the Reign of the Kings Sculpture began to appear at *Rome*; they erected a Statue to *Horatius* (*a*) *Cocles*, to Immortalize the Victory he obtain'd over the Army of *Porsena*; and at the same time was set up in the *Via Sacra* the Equestral Statue of *Clelia*.

But in the time of the Consul *Marcus Scaurus* this Art was continued with greater ardency, when he embellished his Theatre with Three thousand Metalline Statues.

Several other Consuls contributed also by their Victories to the enriching of *Rome* with the Spoils (*b*) they got from the two (*c*) *Sicily's*, from *Africa* and from *Greece*; the most considerable of these Spoils were the Statues which shone at the Triumphs of these Consuls. This appeared at the Triumphs of *Fabius Maximus*, of *Marcellus*, of *Scipio*, and of *Paulus Emilius*:

(*a*) In the year of the Foundation of *Rome* 247. *Tit. Liv.* Lib. 2.

(*b*) *Plin.* Lib. 34. c. 7.

(*c*) The Kingdom of *Naples*, where is *Tarant*; which was anciently called, *Sicily on this side of Phares*, to distinguish it from the Island which was called *Sicily* on the other side of *Phares*. *G.* and *J. de Blaeu* in their Theat. of the World. *Plutarch* in the Life of *Publicola*.

Fabius

Fabius carried from (*d*) *Tarant.* a Statue of *Hercules* of a prodigious Magnitude. He had it set in the Capitol by his own, which was of Brass.

Marcellus (*e*) when he was called home from *Sicily* to *Rome*, brought thither along with him the finest of the Statues and Pictures from *Siracuse*, to adorn, first his Triumph, and then *Rome*. The Triumph of *Scipio* was also very fine by reason of the Statues and Riches he brought from *Carthage*.

But that of (*f*) *Paulus Emilius* surpassed them all, his Triumph continued Three days.

The first day was wholly taken up in seeing the Painting, and Pictures, and Statues pass along, whereof some were of an extraordinary greatness, with several other Beauties of the Art of

---

(*d*) *Fabius Maximus* could not carry from *Tarant.* the famous *Colossus* of Brass of *Lysippus*, which was Sixty Foot high. And as they were packing up the Booty, the Register ask'd *Fabius*, What he would have done with the Gods? meaning the Pictures and Statues of the Gods; he answer'd him, Let us leave them their angry Gods to further chastise them. He only carried away a great *Hercules*. *Plutarch* in the Life of *Fab. Maximus*.

(*e*) *Rome* before the Triumph of *Marcellus*, had not the right Genius for Painting, Sculpture, and Architecture. The true relish of the Arts of Designing was not yet enkindled in her; she abounded with *Barbarian* Arms, Harness, Crowns, and Spoils all soiled with Blood. But after *Marcellus*, the *Romans* began to consider and dispute one with another concerning the excellency of these sorts of Artists, of their Arts and Performances; whereas before their whole discourse and thoughts had been only employed about War, or Husbandry and Tillage. Thus *Marcellus* gloried to the *Grecians*, That he had Taught the *Romans* how to value the admirable Works of *Grece*, wherein they were unskilled till his return from *Sicily*. *Plutarch* in the Life of *Marcellus*.

(*f*) *Plin.* Lib. 35. C. 11. and *Plutarch* in the Life of *Paulus Emilius*.

De-

Designing, which were drawn through the City on Two hundred and fifty (*g*) Chariots.

Under the first (*h*) Emperors, Sculpture arrived to it's highest perfection: The love which the *Romans* entertained for so celebrated an Art, appeared by a Statue of *Lisippus* (*i*) which *Agrippa* placed before his House.

Tiberius admiring the excellence of this Statue, caused it to be removed and set in his Palace; but this so much enraged the People, that they rose in the Theatre against this Emperor, and obliged him to return it to it's former Place. *Nero* caused his (*k*) Statue to be made also by *Zenodorus*; it was of Brass, and One hundred and ten foot high. The Art of Casting such great *Colossus*'s was very wonderful; but it was (*l*) lost after the death of this excellent Engraver.

As for the Art of Cutting out in Marble, it remained at *Rome* till after the Emperor *Adrian*, and that in the same excellence it was in in the time of the first Ancients.

(*g*) *Augustus* was very curious in Sculpture, all his Statues which were in his Palaces and in the Temples, were extraordinary. He adorned with *Egyptian* Spoils his Father's Chappel, the Temple of *Jupiter Capitolinus*, and those of *Juno* and *Minerva*; insomuch that People judged *Cleopatra*, though then overcome by *Augustus*, to partake of his Glory, since they set up her Statue, which was all of Gold, in the Temple of *Venus*. *Coiffeteau* and *Xiphilin*, *page* 84.

(*h*) *Plin.* Lib. 34. C, 8.

(*i*) There were yet to be seen in the Workhouse of *Zenodorus* in *Pliny's* time, great and small Models of Clay of this *Colossus*. *Plin.* Lib. 34. C. 7.

(*k*) This prodigious Statue was placed in the *Via Sacra* near the place where *Vespasian* Built his Amphitheatre, which afterwards took its denomination from that *Colossus*. *Rom. Antiqu. di Nardini.*

(*l*) *Plin.* Lib, 34. C. 7.

For

For under the Reigns of *Vespasian* and *Titus*, the Arts continued to flourish; the fine Sculptures which adorned the Temple of Peace, and the Arch of *Titus*, shew what excellent Engravers there then were. What remains of those excellent Engravings on that Arch, sufficiently testify this truth; as also that incomparable Statue of *Laocon*, which was found among the ruins of the Palace of that Prince, and which is still admired by all the Lovers of Designing as much as in the time of *Pliny*, who has left us the Names of the Three (*m*) ingenious Engravers who wrought jointly this excellent piece of Sculpture, which contain'd the Statue of *Laocon* and his Two Children.

The excellency of this Art continued under the Reign of *Trajan*: That great Emperor after his Victories, made it his business to adorn *Rome* with Architecture and Sculpture. The Sculpture on his Column, and the Bass Relief of *Constantine*'s Arch, which was copied after that of *Trajan*, are sufficient Testimonies that the Art did not decline in his time, nor in *Adrian*'s, who succeeded him. For that Emperor was himself skilled in (*n*) all manner of Polite Learning, in Painting, Engraving, and Architecture; this

---

(*m*) *Sicut in Laoconte qui est in Titi Imperatoris domo opus omnibus, & picturæ & statuariæ artis anteferendum ex uno lapide eum & liberos Draconum quæ mirabiles nexus de Consilii sententia fecere summi Artifices Agesander & Polydorus, & Atenodorus Rhodii.* Plin. *Lib.* 36. *C.* 5.

(*n*) *Adrian* was skilled in the Mathematicks, was an excellent Astronomer, Arithmetician, and Geometer; besides he had a great affection for Medicine and Philosophy. He was an admirable Painter and Engraver, insomuch that he equalled the most famous of Antiquity. *Coiffeteau*, p. 569.

was

was the reason he so much advanced the Arts of Designing, that in his Reign they remained in all the splendour they had arrived to.

This Learned Prince took also care to enrich his own Tomb with a great number of Statues. He had so great an affection for his Favourite *Antinous*, that he caused his Statue to be made in Marble; and this is that elegant Figure which is still to be seen in the Palace of *Belvidere* at *Rome*, and is one of the finest and most correct Pieces of Antiquity.

There were also in the happy Reigns of *Antonine* and *Marcus Aurelius*, several excellent Pieces of Sculpture, whereof there yet remain the famous Column of *Antonine*, the Brazen Horse which is in the Capitol, and some Pieces of Bass Relief to be seen there also; but after the time of these Illustrious Emperors, Sculpture and Painting began to be less minded.

CHAP.

CHAP. XII.

Of the Excellence of the Architecture of the Grecians.

ARCHITECTURE which had arrived to a great perfection among the *Assyrians*, the *Egyptians* and the *Phenicians*, made no less progress among the *Grecians*. We have already shewn that *Dedalus* had practis'd it at *Athens*, in *Candie*, and in (*a*) *Sicily*, this Art continued among the antient *Grecians* to acquire new degrees of perfection, as well as the other Arts of Designing, which were grown there very Famous. This People demonstrated their capacity in Architecture by their Buildings: And particularly by the Labyrinth of *Lemnos*, which *Emulo*, *Rholo* and *Theodorus* built in imitation of that famous one of *Dedalus*. This Labyrinth of (*b*) *Lemnos* was so considerable, that it surpassed that of *Crete* by more than one hundred and forty Columns.

The other magnificent Buildings and lofty Temples which adorned the Cities of *Greece*, make appear the Excellency of their Architecture. The Temple of (*c*) *Jupiter Olympius* was an

---

(*a*) *Dedalus* was the first of the *Grecians* who brought Architecture into *Sicily*, when he fled thither out of *Crete* to save himself from the anger of *Minos*: He was very well received by *Gonsales* King of that Isle. *An. Mundi* 2645. *Diodor.* Lib. 4.

(*b*) *Plin.* Lib. 36. Chap. 13.

(*c*) It was built by the Architect *Libon*. *Pausanias Eliac:*

admirable Structure, since the *Romans* found the (*d*) Columns and Spoils of it so rich that they carried them to *Rome* to adorn the Temple of *Jupiter Capitolinus.* The Temple of *Cizicus* (*e*) was no less beautiful than that of *Olympius*, for it was so rich and curiously made, that between all the Joints of the Stones there were inlaid threds of Gold to separate them.

As for the Temple of *Trallius* (*f*) built by the Architect *Argellius*, it must needs have been of an extraordinary Beauty, for he composed a whole Treatise of the proportions of the *Ionic* and *Corinthian* Orders, according to which that Edifice was built, and consecrated to *Esculapius.* *Argellius* work'd with his own Hands the most important Parts of it, which shews that he was an Engraver as well as Architect.

But of all the Temples of *Grece*, and all its Colonies, the most Famous was that of *Diana* of the (*g*) *Ephesians*, which deserved to have been reckoned among the seven Wonders of the

---

(*d*) *Scylla* caused the Columns of the Temple of *Jupiter Olympius*, to be taken away to adorn that of *Jupiter Capitolinus. Plin.* Lib. 36. Chap. 6. *Pausanias* in his *Attic.* gives us a description of another Temple of *Jupiter Olympius* which was at *Athens*, and which *Adrian* enrich'd with an incredible number of Statues.

(*e*) *Plin.* Lib. 36. Chap. 15.

(*f*) *Vitruvius* in his Book of Architecture. He there tells us also that an Architect ought to be learned, and skilled in designing.

(*g*) The Temple of *Diana* of the *Ephesians*, was not built by the *Amazons*, but by *Cræsus* and *Ephesius*, who gave his Name to the City which was a Colony of the *Eleans.* It was in the Country of the *Ionians* who built there several Temples. *Pausanias* in his *Achaia* P. 274.

World.

World. The first Model of this Temple was made by the ingenious *Archiphron*; after him *Ctesiphon* had the management of it, and *Dinocrates* (*h*) rebuilt it after it had been burn'd down. This Structure was four hundred and twenty five Foot long, two hundred and twenty Foot broad, and had one hundred and twenty seven Columns each sixty Foot high: They were the Gifts of so many Kings, whereof thirty six were Engraven, and one was done by the hand of the famous (*i*) *Scopas.*

The *Mausoleum* which *Artemisa* caused to be built, whereof this Engraver worked one of the four sides, was no less admirable for the Architecture than for the Sculpture of it; it contained four hundred and eleven Foot circuit, and was Sixty Foot high up to the Platform, whereon was set a Piramid sustain'd by thirty six Pillars, which made that Superstructure equal in heigth to the rest, and was made by four of the most ingenious Architects and Engravers of all *Grece.*

(*h*) It was one named *Herostratus* who set it on Fire, to gain himself a Name. *Dinocrates* rebuilt it; it was he also who built *Alexandria* by order of *Alexander.* He was a great Designer (or Modelist) for he proposed to that Prince to form the Mountain *Athos* into his Statue, which should hold a City in one Hand, and in the other a Vessel to empty the superfluous Waters into the Sea: By means of his great Design he was brought into *Alexander's* presence, and entred into his Service. *Vitruv. Proem.* Lib. 2.

(*i*) *Vigenerus* on *Philostratus.* P. 127.

Architecture continued there in its full heigth, not only during the time of the (*k*) *Grecian* Republicks, and of their Kings, but also under the Reign of the *Roman* Emperors, and particularly under that of *Adrian*, who built several famous Edifices at *Athens*.

(*k*) *Plutarch* in the Life of *Pericles*, tells us, that he was one of the greatest Lovers of Sculpture and Architecture among the *Grecians*. For this reason the Edifices which he caused to be built at *Athens*, were very wonderful, both for their beautiful and agreeable Air, and for the diligence wherewith he caused them to be raised; they were built with that care, that in the time of *Trajan* wherein this Author writ, they seemed as but newly done: They were so very agreeable that they seemed every day more and more beautiful. He who survey'd and took care of all the Buildings of *Pericles*, was *Fidias*, who was there Surveyor General, though there were several Master-builders, and excellent Workmen present at each Work: For the Temple of *Pallas* which was called *Parthenon*, or the *Virgins* Temple, and surnamed *Hecatompedon* because it was a hundred Foot every ways, was built by *Ictinus* and *Callicratidas*.

The Chappel *Eleusin*, wherein were performed the secret Ceremonies of their Mysteries, was founded by *Cærebus*, who set up the first Order of Pillars next the ground, and join'd them by their Architraves; but after his death, *Metagenes* born at the Town of *Xipetes* made the Cornish, and set up the Pillars of the second Order, and *Xenocles* of *Cholarg.* built the Cupolo which covered the Sanctuary. *Pausanias* in his *Attic.* speaks also of this Temple of *Pallas* P. 1.

CHAP.

CHAP. XIII.

Of the Perfection of Architecture among the Romans *in the time of the Republick.*

AFTER *Marcellus* had (*a*) conquered *Sicily*, Architecture grew more and more perfect at *Rome*; and that which demonstrates this is the *Theatre* which bears his Name, and which he built. For it is one of the finest and most regular Pieces of Architecture the Antients have left us.

This Art came from *Grece* into *Italy* with Painting, and the other Arts of Designing about four hundred and sixty Years before *Marcellus*, which was in the time of *Porsena* King of *Tuscany*.

This Prince was so magnificent in building, that he gave orders to make a Labyrinth (*b*) in Imitation of the *Grecians*, in the place he design'd for his Burial. It was so curious, that it was no ways inferiour to the Labyrinth of *Crete*, or that of *Lemnos*: Which makes it evident that Architecture flourishing in *Toscany*, soon went to *Rome*, after the *Romans* were Masters of that Province: Insomuch that the Buildings which were erected in that City in the time of the Republick, were nobler than those that were built under the Reign

(*a*) *Marcellus* besides the buildings he erected at *Rome*, and *Catan.* in *Sicily* made a Park to Exercise the Youth in; and in the Isle of *Samothracia*, in the Temple of the Gods they called *Cabires*, he set up Statues and Pictures brought from *Siracuse*. *Plutarch.*

(*b*) *Plin.* Lib. 36. Chap. 13.

of the Kings. For the great Men of that Republick endeavour'd to exceed one another in ſumptuous and magnificent Buildings.

Marcellus did not content himſelf only to build his famous Theater, but he built alſo a Temple to Vertue and another to Honour.

Marius was no leſs zealous, to leave to Poſterity marks of his Victories. His two Trophies in the Capitol are witneſſes of this, as alſo the excellent Architecture of his triumphal Arch at *Orange*, which is a glorious Memorandum of the Battel he obtain'd over the *Cimbri*.

But *Marcus Scaurus*'s Son in Law was, of all thoſe illuſtrious Perſonages who bore a part in the Government of the Commonwealth, the moſt noble in his Buildings; for during the time he was an *Edil*, he embelliſh'd *Rome* with ſurprizing Edifices: His great Theater is an illuſtrious Mark of this. It could contain eighty (*c*) thouſand Perſons: There were three Scenes the one above the other, with three hundred and ſixty Columns: Thoſe of the firſt Rank were of Marble, and thirty eight Foot high, the ſecond Rank were of Cryſtal, and the third of gilded Wood. This illuſtrious Perſon made two other Theaters of Wood, ſuſtain'd on great Axle-trees, that after the Plays were done, they might be turned round thereon, and joyn'd into one Amphitheater, to ſhew the Combats of the *Gladiators*, of the Athletæ or Wreſtlers, and of the wild Beaſts.

There was nothing more glorious in *Rome* than the Temple of *Jupiter Capitolinus*. *Tarquinius Su-*

(*c*) *Plin.* Lib. 34. Chap. 15.

perbus

perbus (*d*) first built it, and after it had been burnt the first time, it was rebuilt by *Scylla*, and enrich'd with the Columns of the (*e*) Temple of *Jupiter* (*f*) *Olympius* which he caused to be brought out of *Grece*, and set up there in place of the Pilasters that were there before: Afterwards having suffered damage by the Fire at the *Vitellian* Revolution, *Vespasian* caused it to be mended. But being a third time burnt, it was built again by *Domitian* more Magnificent than ever it had been before. For this Prince who excessively loved Building, was so curious, that he caused all the (*g*) Columns to be cut at *Athens*, and he enrich'd this Temple to that degree, that he caused it to be all over Gilded, and laid out only for the gilding it, twenty one (*h*) millions and six hundred thousand Livres.

The other Buildings made by several Consuls before the Emperors, were all according to regular Architecture, as the Amphitheater of

---

(*d*) *Tarquin* in building the Foundations of the Temple of *Jupiter Capitolinus*, laid out forty thousand Marks of Silver. *Plutarch* in the Life of *Publicola*.

(*e*) *Plin.* Lib. 36. Chap. 6.

(*f*) The Statue of *Jupiter Capitolinus* in the time of *Tarquinius Priscus*, was made of Clay. *Plin.* Lib. 35. Chap. 12. But under *Trajan* it was of Gold. *Martial*, Lib. 11.

(*g*) The Bodies of these Columns were cut out at *Athens* of a very fine proportion; but at *Rome* they were repolish'd, which made them too slender, and took away their Beauty. *Plutarch* in the Life of *Publicola*.

(*h*) Twelve thousand Talents which the Temple of *Jupiter Capitolinus* cost building. *Plutarch* in the Life of *Publicola*, and *Nardini* P. 307. whereas the Antients had not the secret of beating Gold so thin as our Leaf Gold, their gildings were excessive dear. This is the reflection of *Nardini*.

(*i*) *Pompey,* which contained above forty thousand Men; It was his Freeman *Demetrius* who caused it to be built in imitation of that of *Mitilene. Pompey* built near his Amphitheater the Temple of Victory; and his Palace was an admirable piece of building, as also the House of *Lucullus* and his Gardens.

Moreover in the Consulship of *M. Lepidus,* and *Q. Catulus* it is certain that there was nothing finer at *Rome,* than the Marble Buildings, and Pieces of Painting that were done at the Charges of these great Men, to adorn this City, which at that time had in it an hundred Palaces, that were equal in Beauty to that of *Lepidus.* As (*k*) *Pliny* relates.

(*i*) *Plin.* Lib. 36. Chap. 15.

This famous *Amphitheater* of *Pompey*, was built after his Triumphs in *Asia*: Five hundred Lions were killed there in five days time, and armed Men engaged eighteen Elephants. *Demetrius* his Freeman built this great Edifice, and employ'd to that End the Mony he had gather'd up in following *Pompey's* Army. *H. R. de Xiphilin,* P. 14. This *Amphitheater* (according to *Pliny*, or according to others, *Theater*) was the first that was built at *Rome. Tacit.* Lib. 14.

(*k*) *Plin.* Lib. 36. Chap. 15.

CHAP.

CHAP. XIV.

Architecture continued at Rome *under the Emperors in the same Excellence it had done in the time of the Commonwealth.*

JULIUS CÆSAR no less affected building than those great Men who went before him: His Palace, and the Circus (*a*) which he augmented, are sufficient Proofs of it. *Augustus* also had the same Affection for Architecture, as was evident in his Palace, which by reason of it's Beauty was called the great and magnificent Palace of *Augustus*. *Plutarch* in the Life of this Emperor, takes notice that he adorn'd *Rome* with several publick Buildings, rebuilding those that had been ruined, leaving them the Names of their first Founders. His most considerable Buildings were the Temple of *Apollo* in his Palace, the *Porticus*, and a Library which he filled with Greek and Latin books, the *Mausoleum*, and a Park for the People to walk in.

Moreover he further finished the Temple of *Jupiter Olympius*, begun long since at *Athens*. All

(*a*) The great Circus built by *Cæsar* the Dictator was three *Stadia* or Furlongs in length, and one broad, and encompassed with all its appurtenances four Acres.

the

the (*b*) Favourites of this Prince were great Admirers of this Art, among whom (*c*) *Agrippa* appear'd to be one of the greatest, who by a greatness of Soul truly Noble undertook to adorn the *Campus Martis* and all the Places round about it.

He brought down thither the Water named *Aqua Virginis* to make Baths, and adorn'd that Place with Gardens, Porticus's and a great Hall (*d*) to pay the Troops in, and several other Buildings, whereof the most Famous that is still

---

(*b*) The *Romans* were so much given to building, that it was the Custom for the Great and Noble Families to shew their Pomp and Magnificence by publick Edifices, in building Palaces, Galleries and Temples for the ornament and use of the City. This made *Augustus* approve of and praise *Stasilus*, *Taurus*, *Philippus* and *Balbo*, who laid out all the Spoils they had got by the Wars, with the Surplusage of their Rents which they did not spend, in sumptuous Buildings, thereby to transmit their Memories and that of their Families to Posterity. *Tacit.* Lib. 3. P. 134.

(*c*) *Agrippa* left by his Will to the *Romans* his Baths and the Grounds belonging to them for their Entertainment. He also built a magnificent *Porticus* in the City of *Neptune*, in memory of his Naval Victories. *H. R. de Coiffeteau.*

The great *Herod* who was also one of *Augustus*'s Courtiers, had a great Affection for Building. He built in *Judea* the City named *Cæsarea* in Honour of *Augustus*, with several fine Palaces and a Haven by the Sea which he made one of the most commodious of all the *East*. It was this King who embellish'd and augmented the Temple of *Jerusalem*, so much regretted by *Titus*, when he saw it burning at the taking of that City. *H. R. de Coiffeteau.*

(*d*) Or *Diribitorio.*

to be ſeen entire, is the Temple of the *Pantheon* (*e*).

Thus magnificent Building was in very great Eſteem in the time of (*f*) *Auguſtus*; His laſt words when dying teſtify this, he ſaid, *That he found* Rome *built of Brick but he left it built of Marble.* This Magnificence of his, inſpired his Succeſſors with the ſame Ambition: For *Tiberius* was very curious and loved all the Arts of Deſigning. *Nero* alſo took a great Phancy to fine Buildings; this appears by his Palace which was call'd the gilded Houſe, the remains whereof are of the fineſt Architecture of Antiquity. It continued in the ſame excellence under *Veſpaſian* and *Titus*: This is evident by the Temple of Peace, by the Amphitheater and Triumphal Arch which they cauſed to be made.

(*e*) *Pantheon*, called at preſent the Round Church by reaſon of the round Figure of it's *Plan*. Some have writ as *Dion*. Lib. 53. that *Agrippa* did not found this Temple, but that he only embelliſh'd and perfected it, by making the Frontiſpiece, whereon his Name is Engraved, which has ſomething a better reliſh of Architecture in it than the reſt of that Edifice. *Ammian. Marcellinus* ſays, that this Temple, with that of *Jupiter Capitolinus*, and that of Peace, as likewiſe that of *Venus* at *Rome*, were the firſt of all for Beauty, in theſe words: *Velut regionem Teretem ſpecioſa Celſitudine fornicatam*; and *Plin*. Lib. 36. Chap. 15. exalts above any other theſe Buildings: And in Chap. 5. ſays, that *Agrippa* adorn'd the *Pantheon* with ſeveral Figures made by *Diogenes* the *Athenian*.

(*f*) It was in *Auguſtus*'s time that *Vitruvius* flouriſh'd, to whom he Dedicates his Books of Architecture, which are the only ones we have remaining of the Antients concerning this Art.

Domitian

Domitian (*g*) imitated these Princes in their Love for magnificent Buildings: He rebuilt the Temple of *Jupiter Capitolinus*, more Magnificent than it was before, for he ordered all the finest Pillars that could be found to be brought out of *Greece*. He moreover built his House more magnificently than any that had been yet seen, as also the Temple of *Minerva*, and that of the *Flavians*. The Regularity of Architecture continued and was practised in the same perfection in the time of *Trajan* (*h*) by *Apollodorus* his Architect. The famous Bridge over the *Danube* which this Prince caused him to build, was wonderful by reason of it's largeness, and considering the Rapidity of that River. The Palace of *Trajan*, and his (*i*) Triumphal Arches, and his Magnificent Column, whereon was Engraven the History of his great Actions against the *Daci*, sufficiently testify the Skill of *Apollodorus* in the Arts of Designing.

This ingenious Architect continued to adorn *Rome* by his Art, under the Reign of *Adrian*

(*g*) *Domitian* not only rebuilt the Temple of *Jupiter Capitolinus* more Magnificent than it had been before; but also his Palace where nothing was finer than the Galleries in the *Porticus*, the Halls, the Baths, and Apartments for his Women; he was so much enamour'd with Building, that like *Midas* he could have wish'd every thing he touch'd might be turn'd into Gold and Stones. *Plutarch* in the Life of *Publicola*.

(*h*) He apply'd himself to the Embellishing of *Rome* anew with magnificent Buildings, Bridges, Arches and Palaces, the marks whereof remain to this day, but there was nothing so remarkable as the Magnificence of the *Circus* which bears his Name. *Coiffeteau. H. R.*

(*i*) At *Ancone* one of these Triumplal Arches is to be seen, found by *Le Serlio*. At *Rome* there was another which was pulled to pieces, to adorn that of *Constantine* with it's excellent Sculptures. *Nardini* P. 407. *Plotina* Wife of *Trajan*, caused two Temples to be built which are to be seen at *Nismes*.

(*k*) who

(*k*) who not only loved Architecture, but alſo practiſed it, for he was jealous of the Merit of *Apollodorus*, becauſe he did not approve of the Model or Deſign of the Temple of *Venus* which that Emperor had made. He alſo cauſed the Temple of *Pantheon* to be repaired, as alſo that of *Neptune*, and of *Auguſtus* and the Baths of *Agrippa*.

But his fineſt Piece was the *Adrian* Bridge with the Mauſoleum of that Emperor, which was an excellent Piece of Architecture. *Antonine* the Succeſſor of *Adrian* was no leſs Magnificent in his Buildings; for he erected a ſtately Temple to *Adrian* his Father. He repair'd his Tomb, the Amphitheater, the Temple of *Agrippa*, the Bridge of the *Tiber*, the Gate of *Gaiete*, that of *Terracina*, and the Baths of *Oſtia*, the Aqueduct of *Antium*, and the Temples of *Lavinium*. *Marcus Aurelius*, was alſo a great lover of the Arts and Sciences; he took particular care to Educate therein his Son *Commodus*, cauſing him to learn Deſigning. Architecture alſo continued to flouriſh under ſeveral of the latter Emperors, even down to *Conſtantine*.

The love (*l*) *Severus* entertain'd for this Art, appear'd in the beauty of his Triumphal Arch,

(*k*) *Adrian* alſo cauſed ſumptuous Temples and other Buildings to be erected at *Athens*. *Pauſanias* in his *Attic*.

(*l*) Among the other buildings of *Severus*, he cauſed an *Eptizone* to be made. See *Nardini* to know what it is P. 406. Some have thought it was an Edifice that had ſeven Orders of Architecture the one above another, and all *Corinthian*: Thus in the Amphitheater of *Veſpaſian*, they placed *Corinthian* upon *Corinthian*, becauſe in the Orders of Architecture there is none more beautiful; as to the Compoſit which the *Moderns* prefer to the *Corinthian*, there is no Example of it in Antiquity; they only made uſe of it in their Triumphal Arches, as in that of *Titus*; it ought to be placed between the *Ionic*, as participating of that, and the *Corinthian*.

and

and in the Model he made of a great Hall which contain'd above a hundred Toises, or six hundred Foot. The Circus of *Caracalla* was great and splendid; and also under *Gordian*, *Aurelian* and *Diocletian* there were very considerable Buildings.

But after the Reign of *Constantine* and his Son *Constantius* Architecture began to decline at *Rome*; there were no more skilful Architects left, nor Princes whose curiosity led them that way: Hence Architecture lost it's antient Splendor, and began to decline, as Painting and Sculpture had done before, whereof we shall treat in the second Book of this History.

BOOK

BOOK II.

Of the Decay of the Arts of Designing.

CHAP. I.

Under the Reign of Commodus *the Arts of Designing began to Decline.*

IN the First Book of this History we have discours'd of the Original and Progress of the Arts that relate to Designing, until the time they began to decline, and afterwards to fall; in this Second Book we shall continue to relate the causes of their Decay and Ruin.

The *Roman* State in the time of the Republick, and of the first *Cæsars*, was in very high Reputation for having raised the Arts to their highest Perfection. But this Monarchy, after the death of *Marcus Aurelius*, began to lose the Grandeur it had before gained. For several Emperors succeeding in a short time one after another, tarnish'd the Glory of the Empire by their Cruelties and Debaucheries, and Civil Wars, which caused insensibly the Ruin of the Arts of Designing.

It was no fault of *Marcus Aurelius* that the Arts began to decline after his Reign; for he took particular care to Educate his Son *Commodus* therein, making him learn to

Paint

Paint (*a*) and Engrave while he was young, finding his Genius easy and capable of Learning any thing whatsoever. But this good Education was soon stifled, by reason he abandon'd himself to all sorts of Debaucheries as soon as he succeeded him in the Throne; which makes us look upon the Reign of *Commodus* as the beginning of the declension of Painting and Sculpture; and this is evident in the Statue of this Emperor, which is called *Hercules Commodus*, which is still to be seen at *Rome* in the Palace of *Belvidere* (*b*). One may note by this Figure, that the Art declin'd; for although it be of a just and true Proportion, and the Head of it very fine, yet there is not that nicety and perfection which appears in the Statue of *Antinous* and other Figures that preceeded it, and are to be seen in the same Palace.

This Art of Engraving continued to decline in the following Reigns, for it is certain that under *Severus* (*c*) it was very much fallen from the Beauty it had arrived to in the time of the first *Cæsars*: This is visible by the Triumphal Arch of that Emperor, which is still to be seen at *Rome*; for in this Work the Sculpture that represents the Historical part is much altered, for it neither has the Designing, nor any thing of

(*a*) *Coiffeteau* in his *Roman* History, *Pag.*

(*b*) This Statue is placed in a Court of the Palace of *Belvidere*, with those of *Antinous*, of *Apollo*, of *Laocon* and of *Venus*, of *Cleopatra*, of the *Nile*, and of the *Tiber*, and of *Torce*, all ancient Figures.

(*c*) This Emperor began to Reign in the Year of our Lord 195; from whose Reign to *Constantine*'s is 115 Years.

the

the curious Workmanſhip of the Excellent Ancients.

CHAP. II.

Architecture did not Decline till after Conſtantine, *although Painting and Sculpture did before.*

IN this Decay of the Arts of Deſigning, Architecture did not ſo ſoon decline as the other Arts: For in the Arch of *Severus* it is in its perfect Beauty, and equal to what was done in its moſt flouriſhing State. On which account it was happier than Painting or Sculpture, for it maintained its juſt Regularities till the time of *Conſtantine* the Great. The Triumphal Arch of that (*a*) Emperor is a proof it: The *Corinthian* Order is therein uſed in its Purity and Perfection; on the contrary, the Sculpture is very rude and groſs: This may be obſerved in the Baſs Relief of the imboſſing and of other ſmall Figures below the Compartments; which

---

(*a*) The Triumphal Arch of *Conſtantine* was made 120 Years after that of *Severus*, near the Year of our Lord 310. It is thought it was finiſhed the Tenth Year of his Empire, others ſay not till a little before he Died. Among the Eight fine Statues of the Slaves on the *Corniſh*, there are wanting the Heads which were privately carried to *Florence* by *Laurentius de Medicis*, according to the report of *Giouco. Nardini* page 407. Theſe Figures of the Slaves, and all the great Baſs Relief which adorn'd this Arch, were taken from the Arch of *Trajan*.

ſhews evidently that Sculpture, and the Art of Deſigning in Human Figures were declined at *Rome*, and reduced to the worſt condition they had ever been in.

Architecture did not decline ſo ſoon as Painting and Sculpture, becauſe it was longer protected by the Princes, by reaſon of its neceſſity and uſefulneſs.

This is to be ſeen by *Ammianus* (*b*) *Marcellinus*, who writ the arrival of the Emperor *Conſtantius* (*c*) the Son of *Conſtantine* the Great. He tells us that this Prince brought to *Rome Hormiſda* a famous *Perſian* Architect, to ſhew him the famous Buildings of the Ancients, both in that City and in all *Italy*.

But the trueſt reaſon of the continuance of true and well-order'd Architecture, is that the ſtudy of it is founded on Meaſures and Proportions of Geometry and Arithmetick, which makes the imitation of it much more eaſy than that of the Human Figure; for beſides the Meaſures and Proportions therein to be obſerved, it is neceſſary to ſtudy the different Poſtures, the lively Expreſſions, the Paſſions and

---

(*b*) In his *26th* Book he takes notice, that That which cauſed the greateſt Admiration in *Hormiſda*, was the wonderful Fabricks of the Temple of *Jupiter Capitolinus*, the Amphitheater, the Pantheon; the Temples of *Peace*, and of *Venus*, the Theatre of *Pompey*, and the *Forum* of *Trajan*.

(*c*) This Emperor taking Pleaſure in ſurveying theſe famous Buildings, told *Hormiſda*, That he could not undertake ſo great things as theſe, but that he would, at leaſt, endeavour to imitate the making ſuch a Brazen Horſe as that of *Trajan*, which was in the middle of the *Forum*. To which this Architect anſwer'd, That he would firſt Build him a proportionably fine Stable to put that fine Horſe in. V. *il biondo Italia Illuſtrata & Nardini*. Rom. Antiq. p. 126.

Motions

Motions of the Muſcles, and an infinity of other Parts, which muſt be known to be Excellent in Painting and Engraving.

Theſe fine Parts and Turns wherein the Excellence of the Arts conſiſts, began firſt of all to be loſt in Deſigning, which continued without that reliſh of Art down from the time of the latter Empire, and of *Conſtantine*. This is evident in his Triumphant Arch, by his Medals, his Statues in the Capitol, and the Images of Chriſt Jeſus (*d*) and the Apoſtles, which this Emperor cauſed to be made in Silver, and ſet up in the Church of St. *John* of *Latran*, which are of an ordinary and common Sculpture. Theſe Faults are alſo to be ſeen in the *Moſaick* Painting, and other Pieces which this Prince cauſed to be made.

On the contrary it was obſerved, that till that time the Beauty and Art of Architecture and its Ornaments remain'd, as may be ſeen in the Capitels of *Conſtantine*'s Arch, in thoſe of his Baptiſtery (*e*) and the Baſes of their Columns, where there are Foliages and other Flouriſhes very well Cut.

It is for the ſame reaſon we have noted in Architecture, that Sculpture alſo preſerved its Perfection and Beauty longer than the other Arts of Deſigning, becauſe the aforeſaid Sciences are of ſuch uſe therein.

(*d*) *Vaſari* in his Preface to the Lives of the Painters.

(*e*) *Anaſtaſius* gives the Deſcription of it in the Acts of St. *Sylveſter*, as is yet to be ſeen. *Nardini Rom.* p. 102.

CHAP. III.

The Empire removing to Constantinople, *and the setting up of the Christian Religion, contributed to the Ruin of the Arts of Designing.*

THAT which contributed to the destruction of the Art of Designing at *Rome*, was the removal of *Constantine* to establish the Empire at *Bizantium:* For he hired the best Artists in *Rome*, and carried away an infinite number of (*a*) Statues, and every thing that was fine and rich, to embellish his new City.

At the same time the Zeal for the Christian Religion very much contributed to the declension of Painting, of Sculpture, and of Architecture; for the Christians to extirpate Idolatry, seeing themselves Masters of the Empire, overthrew and broke down the most considerable Statues of the *Gentile* Gods, and demolished their finest (*b*) Temples.

This also caused the decay of Architecture; for the Christians transported the Columns of *Adrian*'s Mole to Build therewith the ancient Church of St. *Peter* at *Rome*. They did the

(*a*) Among the Statues which *Constantine* carried from *Rome* to *Bizantium*, were the Four Brazen Horses which are on the Frontispiece of St. *Mark* at *Venice*. The *Venetians* after the taking of *Constantinople* carried them along with them.

(*b*) The Popes, and particularly St. *Gregory* the Great, spoiled the *Gentile* Temples, and broke the Statues. *P. T. de Vasari*, p. 75.

same

ſame by ſeveral other celebrated Temples (*c*) of that City to Build the Church of St. *Paul* without the Walls; that of St. *Mary* the Elder, and of ſeveral others, which they embelliſh'd for the moſt part with the curious Relicks of the ancient Architecture. But in all theſe great Structures it is to be obſerved, that the juſt Proportions, and orderly diſtributions of the Ancients are not to be found.

Thus all the Arts of Deſigning, after *Conſtantine* had left *Rome*, decayed continually, and that before the *Northern* Nations came to ravage and waſte the Empire and its Capital. But after that thoſe People compleated the Ruine of the ancient Beauty and Orders of thoſe noble Profeſſions, as appear'd afterwards.

(*c*) The Pope *Honorius* the Firſt, took, by Permiſſion of the Emperor *Phocas*, the Brazen Tiles of the Temple of *Romulus*, to cover the Church of St. *Peter*, and turn'd that Temple into the Church of *Comus* and St. *Damian*. *Il Biondo. Roma riſtaurata*. Page 12. This makes it appear, That the Emperors of *Conſtantinople* were yet the Maſters of *Rome*, ſince the Popes could not take away the Braſs without asking them leave. Alſo *Boniface* the Fourth asked leave of the Emperor *Phocas* to take and Dedicate the *Pantheon* to the Bleſſed Virgin, and to all Saints. *V.* the ſame *Biondo* p. 56. *Focas* Reigned about the Year 590, about 100 Years before *Charlemain* had eſtabliſhed the Temporal Grandeur of the Church. *Il Biondo* has Dedicated his Book to Pope *Eugenius* the Fourth.

CHAP. IV.

The taking and Pillaging Rome *by the* Goths *and* Vandals *contributed to the Ruine of the Arts of Designing.*

ABOUT One hundred Years after *Constantine*, *Alaricus* King of the *Goths*, Ravaged *Italy*, and took *Rome*: *Odoacer* King of *Italy* sack'd that City and pillag'd it; as also *Genfericus* King of the *Vandals*, who with Three hundred thousand Men that he brought out of *Africa*, laid it waste and almost quite desolate; which was not effected without the destruction of most of the Pieces of Designing. But their greatest Ruin happened in the time of (*a*) *Justinian*, when *Totila* King of the *Goths* made that City sensible of his Indignation. He was not contented to demolish the Walls, and the proudest Structures, but he burnt it, and in Thirteen days time it was in great part consumed by the Fire. This did so ruin the Statues and the Paintings, the Pieces of *Mosaick* Work, and the Imagery, that all of them lost their good Grace and Beauty.

For this reason the lower Apartments, and the first Floors of the Palaces, and other Buildings

---

(*a*) *Alaricus* took *Rome* about the Year 412, and *Odoacer* after that, and then *Genfericus* in the Year 456; he also ravaged great part of the Kingdom of *Naples*, principally the Coasts of the Gulph, where there were several fine Pieces of Architecture of the ancient *Romans*, as at *Messina*, *Cumes*, *Baia*, and *Pouzzole*. Antiquit. *di Pouzzole*, *di S. Mazzella*.

enrich'd

enrich'd with Pieces of Designing, were wholly buried under the Ruins. Those who afterwards inhabited that desolate City having Planted Gardens on those Ruins, they there buried those fine Pieces of Painting and Sculpture; which being found again after three hundred years, served for the re-establishment of the Arts of Designing. For under those Ruins were found Subterranean Cavities, called *Grotto's*, where were found several Pieces of Imagery and Painting, which on that occasion were named Grotesque.

It is remarkable, that at this taking of *Rome* by *Totila*, every thing concurr'd to the destruction of what was most curious in Sculpture; for the *Grecians*, who Fortified themselves in the Mole of *Adrian*, (*b*) broke in pieces all the fine Statues wherewith that place was Adorned, and made use of those Pieces to repel the Assaults of their Conquerors.

Notwithstanding as this City had been filled with such immense Riches and excellent Statues, so it was almost inexhaustible; for about One hundred Years after the sacking of it by *Totila*, the Emperor *Constantius* the Second (*c*) went thither, and though he was well received by the (*d*) *Romans*, yet he did not desist from taking away whatever he found of any considerable Value, and laded therewith several Vessels, which were by a Tempest driven into *Sicily*, where he was Killed, and the *Saracens* who went

(*b*) *Rom.* Antiq. of *Nardini* p. 480. In the Year 545 *Rome* was taken by *Totila*.

(*c*) He was also called *Constantine* the Third.

(*d*) About the Year 650, 110 years after the taking it by *Totila*.

thither took those rich Spoils and carried them to *Alexandria.*

But if the Arts of Designing met with such ill treatment at *Rome* in the Declension of the Empire, they could expect no better in most of her Provinces; for the *Visigoths* in *Spain*, the *French* in *Gaul*, and the *Vandals* in *Africa* ruined all those stately Structures which the *Romans* had built in their Colonies, for the flourishing of Arts, which set forth the Splendor of their Empire.

CHAP. V.

The Images in the Primitive Church did not keep up the Arts of Designing at Rome, *but gave Birth to that way which was afterwards named* Gothick.

ONE would have thought that the Excellence of Designing ought to have kept up at *Rome*, by reason that from the beginning of the Christian Religion, the Christians made use of Painting and Sculpture to represent the Histories of the old and new Testament, to adorn their Churches and Tombs. This is indeed True; but then, considering that these Paintings and Sculptures were only for the Instruction of Christians in solitary and subterranean Places, where they celebrated Divine Service, they did not trouble themselves with the Curiosities of Designing, nor giving their Pieces that nicety and beauty as those did who lived under the first *Cæsars*; insomuch, that when the Christians in the Reign of *Constantine*, had the liberty of erecting Temples

to

to the true God, the Arts of Designing were already declined and almost lost.

Thus all the Paintings, and Sculptures, and Imagery, and Pieces of *Mosaick* Work, which, they made, and were found in the antient Church were degenerated from the true relish of Designing: And those Pieces of Sculpture (*a*) and Architecture, (*b*) as also Painting (*c*) which were made in the first Christian Churches at *Rome*, are of no better Workmanship. Insomuch, that an ill and rude Way was introduced in all the Arts of Designing, and thereby we may see that the *Goths* and the *Lombards* who reigned at *Rome* and in *Italy*, did not carry this ill Way into their own Countries, but continued it only here; and hence it is, that this rude Way of Painting and Sculpture and Architecture is called *Gothick*.

(*a*) On the Mountain *Cicilo*, is to be seen the Church of St. *John* and St. *Paul*, built in the time of *Julian* the Apostate, which is a very ill Piece of Architecture.

(*b*) At the Church of St. *Agnes* without the Gate *Pia*, there is to be seen a Tomb of *Porphyry*, and because the Sculpture in Bass Relief which is there, represents Children with Vines and Grapes, the Vulgar have falsely supposed it to be the Tomb of *Bacchus*. This fine piece of *Porphyry* was the Tomb of the Princesses *Constantia's*, Daughters of the Emperor *Constantine*; in this Church are also the Tombs of other Princesses of the same Family; It is also the place where they were Baptized, and which was expresly Built by *Constantine*. *Nardini Rom. Antiq.* P. 174. These Bass Reliefs are of no excellent Designing; which shews that Sculpture was much fallen from it's Excellence.

(*c*) The Painting also which is to be seen on the *Mosaick* Work of this Church over the Vault, is of no better relish or design.

Moreover

Moreover these Arts being in a state of declension among the *Grecians*, their Works have been called the Antient *Greek Way*, and not the *Antient Way*, to distinguish the one from the other.

CHAP. VI.

The Arts of Designing declined less in the Eastern *Empire, than in the* Western.

THE Arts in their Fall, did not decay at *Constantinople* so much as at *Rome*, particularly in the third, fourth and fifth Age: By reason that *Constantine* the Great, his Son *Constantius*, *Theodosius*, *Arcadius* and *Justinian* (*a*) were zealous to render the (*b*) *Metropolis* of their Empire, as flourishing and magnificent, as was Antient *Rome*.

To that end they built great Halls, *Aqueducts*, *Porticus*'s, *Circus*'s, Palaces enriched with Statues which they had among the Spoils of *Greece* and *Asia*, and set up in the middle of open Places, Obelisks of (*c*) *Egypt* and surprizing Columns

---

(*a*) The Church of St. *Sophia* was built by *Constantine* the Great, repaired by his Son *Constantius*, and afterwards by *Theodosius* the Younger. The Emperor *Justinian* rebuilt it after it had been burnt, with so great Magnificence that he exhausted all the Treasure of his Empire. And he thought that that Temple exceeded *Solomon*'s; and during seventeen Years that he was rebuilding it, he expended thereon thirty four Millions of Gold. *H. du Serail. D. Baudiere.*

(*b*) *Arcadius* caused them to be built there.

(*c*) In *Theodosius*'s Square was the great Obelisk of *Thebes*.

all

all over Engraven. They built alſo ſeveral other fine and great Churches which they adorn'd with Painting and Sculpture. Hence it was that the Arts of Deſigning were maintain'd with Splendor in *Greece*: For *Conſtantine* did not only ſet up rich Images in the Temples, but at all the Gates of *Conſtantinople*, and of his Palaces, as at that which was called the Gate of the Brazen Porch.

The Emperor *Conſtantius* had no leſs eſteem for fine Buildings and the Arts of Deſigning, than his Father. But *Theodoſius* the Great who was a very zealous Protector of them, has left us illuſtrious Marks of his Eſteem for them, in that famous Pillar which he cauſed to be erected in that City in imitation of that of *Trajan*: And on this Pillar he cauſed to be Engraven in Baſs Relief, the Hiſtory of his famous Actions. In this magnificent Work of *Theodoſius*, is to be ſeen much of the antient reliſh of Engraving, which ſhews that Sculpture was not ſo much declined in *Greece* as in *Italy*. This is very evident in the deſignment of an illuſtrious Column, which is ſtill kept at *Paris* in the Royal Academy of Sculpture and Painting.

We may alſo conclude that Painting kept up in its Excellency longer at *Conſtantinople* than at *Rome*, for theſe two Arts have always been inſeparable both in their riſe and fall. The glorious Protection which this great Emperor gave them, appears under the Head *de Excuſatione Artificum*, (*d*) wherein this Prince frees from all Charges

(d) *Picturæ Profeſſores placuit ne ſui capitis cenſione, nec uxorum, aut etiam liberorum nomine, nec tributis eſſe munificos.* This Emperor frees them in another Place from the Charges of Lodging.

Archiatros noſtri Palatii, nec non & Picturæ Profeſſores, hoſpitali, moleſtia quoad vivent, liberari præcipimus.

and

and Tributes the Professors of Painting and their Families. Hence it appears that this Art was exercised in *Greece* with Honour, and it is very Credible that there were several fine Pieces whereof the Antient Fathers of the *Eastern* Church have given us the descriptions and elogy.

St. *Gregory* (*e*) of *Nice* assures us, he could not refrain from Tears at the sight of a Picture, wherein *Abraham* was represented about to Sacrifice his Son: Without doubt this Holy Father would not at all have been touch'd with any Sense of Grief, if there had not been an extraordinary and lively Beauty in this Piece: In his Oration of St. *Theodore* (*f*) he describes the greatness and magnificence of a Temple Consecrated to that Saint. He takes notice that his Martyrdom was extraordinary well done, and that the Characters of the Grief and Constancy of this Martyr, of the Fierceness and Cruelty of the Tyrant, and the Assistance of our blessed Lord to Crown this happy Saint, were as legible in this Piece as in a Book: Insomuch, that these Pictures on the Walls were like a lively and useful Sermon.

(*e*) In an Oration which he made at *Constantinople* mentioned in the second *Nicene* Council *Ac.* 4. are these Words.

Vidi sæpius inscriptionis imaginem, & sine lacrymis transire non potui, cum tam efficaciter ob oculos poneret Historiam.

(*f*) *Pictor artis suæ flores in imaginibus exprimens, res Martyris præclarè gestas, Labores, Cruciatus, immanes Tyrannorum aspectus, impetus, ardentem illam & flammas evomentem fornacem, beatissimum Athletam, Christiq; certamini præsidentis, ac præmia dantis, humanæ formam imaginis: Hæc inquam vobis tanquam in libro loquente, artificiosè describens, Martyris certamina sapienter exposuit. Novit enim etiam Pictura tacens, in parietibus loqui, & utilitatis plurimum afferre.*

Saint

Saint *Basil* (*g*) confirms the same Thing, and says, that Painters do as much by their Figures, as Orators by theirs; and that both equally serve to persuade, and raise the Contemplators to Vertue: Hence we may conjecture that there was a great deal of Art employed in these Pieces, without which they would not have afforded so much matter of Meditation to these two Fathers. Hence it appears to me, that we have just reason to assert that Painting did continue in its Excellency even till this Time at *Constantinople* and in the Oriental Churches. This is also apparent, for, that there were some excellent Painters among the *Greeks* in the Year eight hundred: For there was nothing more surprizing, nor of greater usefulness than a Piece of the Day of Judgment done by *Methodius*, which so sensibly affected *Bogoris* (*h*) King of the *Bulgarians*, that it converted that Prince, and afterwards all his Subjects, to Christianity.

(*g*) *Nam* (says St. *Basil*), *magnifica in bellis gesta, & oratores sapientissimè, & Pictores pulcherrimè demonstrant: Hi oratione, illi Tabulis describentes atq; ornantes amboq; plures ad fortitudinem imitandum inducentes. Quæ enim sermo Historiæ per inductionem, eadem & Pictura tacens per imitationem ostendit. St.* Basil. Hom. 20. 11. Mart.

(*h*) *Curopal. Cedren. Zonar.* related by *M H. D. Iconocl.* This *Methodius* was a Monk and Painter. *Bogoris* employed him to Paint a Palace he had built. He order'd him in general to draw Representations of Terror; taking chiefly delight in Pictures that represented the Combats of Hunters with Boars, Lyons, Bears and Tygers. *Methodius* finding nothing more Terrible than the Day of Judgment, he painted it admirably well, with all it's most horrible and amazing Circumstances, and above all, the Reprobates on the Left Hand of the Judge, and delivered over by his Sentence to Devils to be dragged into Hell. *Bogoris* was so touched at the Representations of this Picture, that he immediately resolved without further delay to turn Christian.

Whence

Whence we may conclude, That the Honour paid to the Images (*i*) of the Saints from the beginning of the Christian Religion, has been a great means of the preservation of this Art: For in all the Countries where this Worship has been abolish'd, Painting and Sculpture did not only decline, but were entirely destroy'd.

(*i*) *Constantine* the Great enrich'd *Constantinople* with several Pieces of Piety; he was not only contented to have built the magnificent Church of St. *Sophia*, and those of the holy Apostles, but adorned the City with several Images, and among the rest with that of our Saviour, which was on the great Gate of the Imperial Palace, which was called the brazen Gate, because the Porch was covered with Plates of gilded Copper: It was this Emperor who caused this Palace to be built.

CHAP. VII.

Of the Antiquity of Images in the Christian Religion.

IMAGES in the Christian Religion begun from the time of Jesus Christ: The first that was made, was made by a Lady, whereof there is made mention in St. *Luke* Chap. 8. Ver. 46. who drawing near our Saviour behind, touched the Hem of his Garment, and immediately her bloody (*a*) Issue was cured. This holy Woman as an acknowledgment of her Cure erected in the City of *Cæsarea* a Statue of Jesus Christ. It was of Brass, and at his Feet was the Statue of this Woman, in a supplicant Posture. She

---

(*a*) *Luke* Chap. 8. v. 46.

was

was ſo acceptable to God that he gave a miraculous Vertue, to a Plant that grew at the Foot of this Statue, and when it was grown high enough to touch the Fringe of this Image it healed all Sorts of Diſeaſes (*b*). Several Hiſtorians record this Truth, particularly *Euſebius* of (*c*) *Cæſarea*, who was an ocular Witneſs of the Truth of it; and *Sozomen* reports that *Julian* the Apoſtate, by reaſon of the hatred he bore to Jeſus Chriſt, cauſed this famous Statue to be taken away, and ordered his own to be ſet up in its Place: But he was immediately puniſhed for this Sacriledge, for Lightning falling thereon conſumed it to Aſhes.

There are other Authors who write, that from the time of the Apoſtles there were alſo Images of the Painting of Jeſus Chriſt (*d*), and that our Bleſſed Saviour was the Inventor of them, at the Solicitation of *Abagarus* King of *Edeſſa*, who having heard of the Miracles of Chriſt Jeſus, ſent a Painter to draw his Picture; but when he could not lay down the Deſign of it, by reaſon of the ſhining Rays that iſſued from his divine Looks, our Lord to ſatisfy the Requeſt of

---

(*b*) *Nicene* Council 2*d. Act.* 4. *S. Greg.* 2. Epiſt. to *Germ.* Biſhop of *Conſtant.*

(*c*) *Euſebius* Lib. *6.* 7. Chap. 14. This Hiſtory is alſo related by *Antipater Boſtrenſis*, and alſo by *Nicephorus*, *Caſſiodorus* and *Metaphraſtus*. There is alſo a large Narrative of all theſe Antient Images in the Book of Subterranean *Rome*.

(*d*) *Hiſtoriæ quoq;* (ſays *Damaſcene*) *proditum eſt: Cum Abagarus Edeſſæ Rex, eo nomine pictorem miſiſſet, ut Domini imaginem exprimeret; neq; id Pictor ob ſplendorem ex ipſius vultu manantem, conſequi potuiſſet; Dominum ipſum divinæ ſuæ ac vivificæ faciei pallium admoviſſe; ſicq; illud ad Abagarum, ut ipſius cupiditati ſatisfaceret, miſiſſe.* S. Jo. Damaſc. de orthod. Fid. 1. 4. Chap. 17. Baron. Ann. Tom. 1. an 31.

the

the King of *Edessa*, covered his Face with a linnen Vail, whereon he imprinted his divine Image, and sent it to that Prince by vertue whereof he was healed of a Disease otherwise incurable. In the time of the Apostles were also to be seen Images of the Blessed Virgin; for St. *Luke* made several of them: This is witnessed by St. *Gregory* the (*e*) Patriarch of *Constantinople* in what he writes to the Emperor *Leo Isaurianus*.

Theodorus (*f*) farther shews us, that the Empereſs *Eudoxia* sent one of these Images painted by St. *Luke* to (*g*) *Pulcheria Augusta*; there is also one to be seen at this Day at *Rome*, made by the same Saint, which is carefully kept by the Religious of Saint *Sylvester*.

Although the History of the Portrait of Christ Jesus sent to *Abagarus*, and that of the Portrait of

---

(*e*) St. *Gregory* the II. writing to *Leo Isaurus* relates the same History, and that they came out of all the *East* to Worship this Image. *Cum Hyerosolymis ageret Christus, Abagarus qui tum temporis dominabatur, & Rex erat urbis Edessenorum, cum Christi miracula audivisset, Epistolam scripsit ad Christum, qui manus suæ responsum, & sacram gloriosamq; faciem suam ad eum misit. Itaq; ad illam non manufactam imaginem mitte ac vide: Congregantur illic Orientis turbæ & orant*, &c.

(*f*) *Theodorus* in his Oration against *Leo Isaurus*. Annal. *T.* 9. Annal. 814. and in the 2*d*. Council of *Nice*, the same relation is confirmed by *Leo*, Lecturer of the Church at *Constantinople*, who witnesseth the Honour that was paid in his Time to that Image. These are his Words. *Leo Religosissimus Lector magnæ & egregiæ Ecclesiæ Constantinopolitanæ dixit, & ego indignus vester famulus cum descendissem cum regiis Apocrisariis in Syriam Edessem petivi, & venerandam imaginem, non factam hominum manu adorari & honorari à populo vidi*, &c.

(*g*) *Lucas vero, qui sacrum composuit Evangelium, cum Domini pinxisset imaginem pulcherrimam & pluris faciendam posteris reliquit St.* Theodor. orat. in Leo. Arm.

Theod. Lect. Collet. L. 1.

the

the holy Virgin painted by St. *Luke*, are ſcrupled and conteſted about by ſome, notwithſtanding I thought fit to relate them here, to ſhew the Antiquity of Images after the Example of the ſecond *Nicene* Council. Thoſe of the Apoſtles (*h*), Confeſſors and Martyrs have been alſo Painted and Engraven in the Infancy of the Church. The ſame Saint *Gregory* tells us the ſame Thing, as Pope *Adrian* I. relates in what he writ to *Conſtantine* and *Irenæus*. He aſſures us, that there were kept in the *Baſilicum* and in the *Vatican* the (*i*) Portraitures of St. *Peter* and St. *Paul*, which are thoſe which Saint *Sylveſter* ſhewed to the Emperor *Conſtantine* (*k*) the Great, after he was converted.

Hence we may believe, that the Worſhip of Images had its riſe at the very beginning of the Primitive Church, and that it continued till the time of the Emperor *Leo Iſaurus* in the *Eaſt*, which continued the Practice of the Arts

---

(*h*) St. *Gregory* II. in his Epiſtle to *Leo Iſaurus*, ſays, of the firſt Chriſtians who Painted our Saviour, *Qui Dominum cum viderent prout viderant venientes Hieroſolymam ſpectandum ipſum proponentes depinxerunt: Cum Stephanum Proto-Martyrem vidiſſent, prout viderant ſpectandum ipſum proponentes depinxerunt: Et uno verbo dicam, cum facies Martyrum, qui ſanguinem pro Chriſto fuderunt, vidiſſent, depinxerunt.*

(*i*) *Had.* I. *Epiſt.* to *Conſt.* and *Irenæus Baron.* Annal. to 3. *An.* 324. and to 3. *An.* 785.

(*k*) *Conſtantine* to adorn his new City, ſet up on all the Gates the Image of the holy Virgin, and upon that of his Palace the Image of our Saviour, which *Leo Iſaurianus* cauſed to be taken away. He alſo cauſed to be raiſed in the middle of his Palaces, fine Statues of our Saviour, in the form of the good Shepherd, and that of the Prophet *Daniel* in the Lyons Den.

H. of the *Iconocl.* of *Maimbourg*.

of Designing, although degenerated from their Excellence, yet less so in the Provinces of the *East* than the *West*.

CHAP. VIII.

Of the entire Ruine of these Arts, by the Sect of Mahomet *in all the Parts of his Dominion.*

THE advantage which the Arts of Designing had to maintain themselves longer in the *East* than in the *West*, did not last long, for they suffered an entire overthrow in several Provinces of the *Grecian* Empire, by the Sect of *Mahomet*, which begun to appear in the Year 624. This false Prophet took *Damas*, and ruined *Syria*, and his Sect encreasing in *Arabia*, *Egypt*, *Libia*, *Barbary*, *Spain* and even on this side the *Pyrenean* Hills, destroy'd all the antient Buildings, and Pieces of the Arts of Designing, which escap'd the *Visigoths* and the *Vandals*.

But the greatest Desolation was made by the *Saracens* in (*a*) *Italy*; they ruled *Sicily* for a con-

---

(*a*) They took also about this Time the Isles of *Candy*, *Cyprus* and *Rhodes* in the Year 640. It was they who broke to pieces that famous *Colossus* of Brass, made by *Chares* the *Indian*, which was set up at the Entrance of the Port of *Rhodes*, where Ships passed between the Legs of this great Statue, which was at last thrown down by an Earthquake, and the *Saracens* having broken it to pieces carried it to *Alexandria*; the Brass of it laded nine hundred Camels. This was about the Year 655. *Dict.* Histor.

siderable

ſiderable Time: And were Maſters of a great Part of the Kingdom of *Naples* for the ſpace of thirty Years, principally from the City of *Regge* to that of *Gath*. Moreover theſe Infidels carried their Arms even to *Rome*, and took the Town of *Vatic*, and burnt the Church of St. *Peter* there (*b*) and St. *Paul*, under the Popedom of *Leo* IV. and had almoſt taken the City. In this ſpace of time theſe People deſtroy'd every thing that was fine and curious in theſe two Kingdoms; for at *Naples* and the Neighbouring Towns there are only ſome Remains of the fine Houſes and Palaces of the antient *Romans*: Theſe Palaces were along the Sea-ſhore on the Coaſts from the Cape of *Miſſena* to the other ſide of the *Puzzolo* (*c*). The antient Fragments which are ſtill to be ſeen in thoſe Places, denote the Splendor of theſe Buildings; there is nothing ſo curious and wonderful as the Fiſhpond (*d*) at

---

(*b*) *Roma illuſtrata*, P. 9. & *Italia illuſtrata di Biondo*, P. 135.

(*c*) *Puzzolo* was ſacked by *Alaricus*, *Genſericus*, and *Totilas*; afterwards it was rebuilt by the *Grecians*; the Theater of *Puzzolo* was one hundred and ſeventy two Foot long and eighty eight Foot broad. There are yet to be ſeen the Remains of the Temple of *Auguſtus* all of Marble, built by *Califurnius*. There were alſo in that City ſeveral other Antient Temples; the moſt conſiderable was that of *Diana*, which had a hundred Columns of an admirable *Corinthian* order. There is alſo yet to be ſeen a Part of the magnificent Temple of *Neptune*, and the Remains of a Temple of *Trajan*.

(*d*) This Place now called the Remainders of the wonderful Fiſh-pool, is among the Remainders of the Palace which *Luculus* cauſed to be built at the Cape of *Miſſena*; this ſubterranean Place was to keep freſh Water for the Fleets.

Missena (*e*), which points out the footsteps and foundations of a noble Palace: The Remains of the Vineyard of *Luculus*, of the Baths of *Cicero*, and of the (*f*) Bridge of *Caligula* built on the Sea, of the Amphitheater and Theater of *Puzzolo*, of the Temple of *Castor* (*g*) and *Pollux* at *Naples*, and of several other Antient Works, which were places of delight of the *Romans* in that Country, make us regret the Ruine of those fine Buildings.

Those mischiefs make us look on this false Religion, as one of the most fatal Plagues that ever happened to Architecture, Sculpture and Painting, for it is one of the Principles of the *Mahometan* Sect, to make no Image of any living Creature: And this has caused in all the Territories of the *Turks* not only the declension, but the utter destruction of the Arts of Designing.

(*e*) *Missena* a fine Antient City was ruined by the *Saracens* in the Year *596*. Antiq. of *Puzz*. *D. S. M.*

Near this Place was the City of *Cumes*, whereof there remains a fine Arch called *Arco-felice* which is of fine Antient Architecture. Here is yet to be seen in this Place the Cave of the *Cumæan Sybil*. The Pavement is enriched with Antient Paintings after the *Mosaick* Manner, such as there are at *Frenestes*.

(*f*) At the Gate of *Tipergol*, in *Baia*, *Caligula* caused a Bridge to be built of Brick, and paved with Stone which went from thence to *Baia*. This Bridge served also for Security of the Port, by breaking the great Waves of the Sea; there yet remain of it thirteen great Piles. *Suetonius* relates the Reasons which induced this Emperor to make this wonderful Fabrick.

(*g*) There is yet to be seen at *Naples* the Gate of this Temple, which was Measured and Engraven by *Andrew Palladio*.

CHAP.

CHAP. IX.

Of the Injury Painting and Sculpture suffered by the Iconoclastes.

IN the other Parts of the Empire of *Constantinople* a hundred Years after *Mahomet*, the *Iconoclastes* set about breaking and demolishing of Images: Which could not be done without the great loss of Painting and Sculpture in all the Parts of that Empire.

Leo Isaurianus from a mean Birth came to the Empire according to the Prediction of two *Jews*, who for an acknowledgment to them on that Account ordered the destruction of all Images throughout his Dominions. This gave the first rise to the Heresy of the *Iconoclastes*, whereof he was chief: For as soon as he thought himself establish'd on his Throne, he shew'd his Fury against the Catholicks by his Edicts, and other Violences. Which particularly appear'd when he set on Fire the famous (*a*) College of the *Or-*

(*a*) This College or rather Academy (for there were taught all Sorts of Sciences both Human and Divine) was a magnificent Palace built by *Constantine* the Great; they chose out the most Learned Man in all the Empire to be the first Master or Director. Here was that famous Library which contained six hundred thousand chosen Books, but which perished partly in the Fire in the time of *Basilicus* and *Zeno*. Among those that were saved there was a Dragon's Skin of twenty six Foot long, whereon were written in Letters of Gold *Homer*'s Works. It is remarkable that in this Fire several Antient Pieces, and among others the *Venus* of *Praxiteles* which he made for the *Gnidians*, were burnt. But after this Library was rebuilt, and fill'd with three hundred thousand Volumes it was entirely consumed, by being set on Fire by *Leo Isaurianus*. *Cedren. Zonar. Constant. Manass.*

thodox, therein to Burn the head Master and twelve Professors for having reprehended him for his Errors: And all these generous Defenders of the Faith were therein consumed, with every thing that was of any Value in that Academy, which had the finest Library of all the *East*.

He moreover caused all the Paintings in the Churches to be defac'd, and those which could be taken away, whether Pictures or Statues, he caus'd to be pil'd up together in the great Square in *Constantinople*, where they were burnt with all those that could be found in private Houses.

Constantine called *Copronimus* (*b*) Son of *Leo*, succeeded him both in the Empire and in the hatred he bore to Images: For it was this *Constantine* who caused all the admirable Paintings of *Mosaick* in the Church of *Nostre Dame* to be cut to pieces, as also those of the Palace of the *Blaquernes*, which the Empress *Pulcheria* had caused to be there made, and which even *Leo* himself had spared, and in their Room this Emperor ordered to be drawn on fresh Plaister, Landskips and Birds. They broke down and defac'd all the Remains of any Images on the Altars and Walls of the Church, and even on the sacred Vessels and Ornaments.

Nicetas the false Patriarch, to please this Prince caused all the fine *Mosaick* Paintings in his little Hall of Audience to be broke to pieces, as also a great Wainscot that reached all along the great

(*b*) He was so called for having defiled the Church wherein he was baptized, by laying his Ordure in it. *Maimb. Hist. Iconoclast.*

Audi-

Auditory of his Palace, enrich'd with Baſs Relief; and he alſo cauſed all the Walls of the Churches to be plaiſtered over, where there were Images painted, that he might not leave the leaſt Footſtep of any Images in the Patriarchal Palace, as his two Predeceſſors had done.

After *Conſtantine Copronimus*, his Son *Leo* continued to deſtroy Images during the five Years which he reigned: But under the Regin of *Conſtantine* and *Irenæa* his Mother they were re-eſtabliſhed. But afterwards *Nicephorus* after having dethron'd this Princeſs, perſecuted the Catholicks as did his Predeceſſors.

The Emperor *Michael Curopolatus*, re-eſtabliſh'd Religion, and Images for a ſhort time; for he was diſpoſſeſs'd by *Leo* the *Armenian*, who was alſo an *Iconoclaſt*, who cauſed to be defaced, broken and caſt into the Sea, and the Fire, all the Images which had been re-eſtabliſhed. *Michael* ſurnamed the *Liſping*, his Son, continued in the ſame Error. But *Theophilus* who ſucceeded this laſt, was yet a greater Enemy to Images and Painting: For he was not contented to take away thoſe that had eſcaped the fury of theſe Emperors, and which only ſerved for Ornament, but alſo declared himſelf an utter Enemy to, and Perſecutor of all Painters, and forbid them the Exerciſe of their Art.

This Prohibition was made in particular to the glorious Monk *Lazarus*, who was an Excellent Painter, who notwithſtanding did not deſiſt from painting Pieces of Devotion: *Theophilus* irritated at this, cauſed him to ſuffer great Torments, but he continuing notwithſtanding his pious Exerciſes therein, he cauſed red hot Plates of Iron to be apply'd to his Hands, to burn his

Flesh, thinking thereby to spoil his Working, and that he could thereafter Paint no more, which made him without any difficulty grant this Excellent Painter to the requests of the Empress *Theodora*, who begged him. *Lazarus* being cured of the Wounds he had receiv'd by these cruel Torments, and privately shut up in the Church of St. *John* the *Baptist*, he there notwithstanding his burnt Hands, made his Image.

This happy *Lazarus* surviv'd *Theophilus*, and after the Death of this Prince *Lazarus* painted excellently well the Image of our Saviour, which was set upon the principal Gate of the Imperial Palace which was called the brazen Gate, in the room of that (*c*) which *Leo* the *Armenian* had caused to be taken away.

Hence we may conclude, that the *Iconoclastes* were the ruiners of Painting and Sculpture in the *Grecian* Churches, which perfected the destruction of the Arts of Designing, which continued in that Condition to the Fall of the *Grecian* Empire. The Servitude they were afterwards reduc'd to, did not permit the revival of those Arts, but only to continue in their Churches the Worship of Images, painted after an ill Way

---

(*c*) This Image of our Saviour was by *Constantine* set upon the Gate of his Palace, where there was at the Entrance of it a Porch covered over with Tiles of Brass, this Image was broke by *Leo Isaurianus*, and afterwards made again by *Constantine*, and *Irenæus*; afterwards taken away by *Nicephorus*, but set up again by *Michael Curopolatus*; and lastly taken away again by *Leo* the *Armenian*, and made again by St. *Lazarus* after the Death of *Theophilus* the last Emperor of the *Iconoclastes*; this St. *Lazarus* was a Monk and a Painter, and he painted Images till his Death. *Cedren. Curopol.*

after

after the (*d*) *Greek*, and not the Antient Manner.

(*d*) That Way which the *Italians* call the Antient *Greek* Way, and not the *Antient* Way, has always been in Use in the *East* since the declension and fall of the Arts. This appears in *Venice* in the Church of St. *Mark*, for which the Doge *Peter Orseolus* caused the best Architects of *Greece* to be sought out in the Year 997. to rebuild it, as it is at present, where there is not to be seen any Footstep of good Architecture, nor beauty in the *Mosaick* Paintings, which were then made. There is likewise no more beauty to be found in the Paintings of that Sort, which were there before that time in the Choir of the Chapel of our Saviour in the Year 828. *Riosti, delle Maraviglie dell' arte*, P. 12.

But farther to illustrate what we mean by the Antient *Greek* Way, and not the Antient Way, we understand by the word *Antient* all the Works of Design that were made before the Emperor *Constantine*, both in *Greece* and *Italy*, and in the other Countries where these ARTS flourished. Thus all the Statues we have of that Time are of the Antient Manner.

But for the Old *Greek* Way, it is that which was brought into *Italy* since St. *Sylvester* by certain *Greeks*, to the Year 1200. for in all their Works both of Painting and Sculpture there is nothing to be seen of Curious, but on the contrary of a monstrous Design, such as are the Works in the Churches on this side the Mountains, which are called *Gothick*: Thus the Old *Greek* Way, and not the Antient Way, and the *Gothick* are the same, the one being as ill as the other. And in all *Europe* these two ways of working, continued till some ingenious Painters out of Emulation one to another, discovered and revived these ARTS as shall be seen in the third Book.

CHAP.

CHAP. X.

The Dominion of the Goths *in* Italy *brought in the rude Way.*

AFTER the Arts of Designing were declined at *Rome*, in the time of the latter Empire, by all those unhappy Accidents that happened to that City, they also underwent the same Fate in the Provinces of *Italy*, where the *Goths* and other barbarous Nations destroy'd the fine *Roman* Buildings, whereof there remain only some famous Footsteps of their Ruine.

Theodoricus one of their Kings having established the Seat of his Kingdom at *Ravenna*, his Reign was long, glorious and peaceful; and as he very much loved Building, he apply'd himself in his Capital at *Rome*, and in the principal Places of *Romania*, and *Lombardy* to build several Palaces and Churches, which are yet to be seen, all of them of a rude Way, very remote from good Principles of Architecture, and the exact Rules of the Antients. For these Buildings are after the *Gothick* Way, which had spread it self through all *Italy*, and in several other Places of *Europe*. The *Gothick* Architects chiefly embellish'd their Works with Capricious Ornaments, which were to be seen on the Capitels of their Pillars: They adorn'd their Works with a great number of small delicate Parts, and several Threds which resembled Osiers, quite contrary to the Antient Architecture: This *Gothick* Way

is

is ſtill to be ſeen in the Churches of *Ravenna* and other Places which *Theodoricus* built (*a*).

This is remarkable in the Round Church of St. *Mary* near this City: The Vault of this Edifice is one only Stone, which alſo made the Cupolo, which is thirty (*b*) Foot in Diameter; this cauſes Admiration in thoſe who are not acquainted with the Beauty of Architecture nor Deſigning, nor their Proportions. This Church was built by the Queen *Amalaſonta* Daughter of *Theodoricus*, for a Sepulcher for this Prince.

(*a*) King *Theodoricus* cauſed Palaces to be built at *Ravenna*, *Pavia* and *Modena* after a barbarous Way, which were rather great and rich than well built, or of good Architecture. The ſame may be ſaid of the Church of St. *Eſtienne de Rimini*, of that of St. *Martin* at *Ravenna*, and the Temple of St. *John* built in the ſame *City* in the Year 438. by *Galla Placidia*. In the ſame City the Church of St. *Vital* was built in 547. The Queen *Theodolinda*, cauſed the Church of St. *John* the *Baptiſt* to be made at *Monza*, where ſhe cauſed to be painted the Hiſtory of the *Lombards*; her Daughter Queen *Gundiperga*, cauſed one alſo to be built at *Pavia*, they are all of the Antient *Gothick*.

(*b*) This Author ſpeaks with certainty thereof, having meaſured it himſelf.

CHAP. XI.

In the time of the Lombards *the* Gothick *Way continued in* Italy, *and in ſeveral other Parts of* Europe.

THE *Gothick* Way in the Arts, was continued in *Italy* after the *Goths* by the *Lombards*, who drove them out thence, and reigned there two hundred and eighteen Years. This appears not

not only in the Churches of *Pavia*, of *Milan*, of *Bresse*, and other Buildings built by *Luitprand*, and their other (*a*) Kings, but also in all the other Churches in *France* that were built about that time.

For after the *French* had got the Mastery of the *Romans*, they banish'd thence the Arts of Designing, and no more regarded the Excellent Idea's of the Antient Architecture, such as was to be seen at *Orange*, *Nismes*, St. *Remi*, *Bordeaux* and other Places where the *Romans* had made good Architecture to flourish.

But far from that these *French* Artists forgot, and laid aside the true Method and Rules of the Antient Architecture: Insomuch, that the Way called *Gothick* grew into Use with all the Nations of the *West*.

Hence it is that the Church of St. *Peter* and St. *Paul* built at *Paris*, by *Clovis* the first Christian King, and called at this day St. *Genevieve*, is of this *Gothick* Way, and quite contrary to the Rules of good Architecture: One may also take notice of this rude Way of Architecture in the Church of St. *Germain-des-Prez*, built by *Childebert* Son of this King; here one may observe the ill State and Condition of Designing and Sculpture on the Capitels and four Bass Reliefs of the Choir of this Church, and in the Figures of the *Porticus*: For all the Sculptures there, are done without Design, Relish or Art.

(*a*) *Luitprand* built at *Pavia* the Church of St. *Peter il ciel dauro*. *Didier* who reigned after *Astolphus*, built the Church of St. *Peter Olivate* in the Diocess of *Milan*, that of St. *Vincent* in the City, and that of St. *Julia* at *Bresse*, all these Edifices were built at a great Charge, but of a rude and disorderly Way. *Vasari* P. 77.

We

We may paſs the ſame Judgment on the Painting of thoſe Times as on the Sculpture, for when the true Genius of Deſign was wanting in the one, it was alſo deficient in the other: The Church of St. *Martin de Tours* is a Proof of this. There is to be ſeen over the great Vault a Crucifix of a ſort of Painting not at all exceeding the Graving in the ſame Church, which is after the antient *Gothick* Way.

In the Reign of *Dagobert* was built the Church of St. *Dennis* in *France*, which is of the ſame Sort with thoſe other Buildings, though made with great care and neatneſs. This Prince built ſeveral Churches after the ſame Way in *Alſatia*, and ſeveral other Provinces of *Germany*, which he Conquered, and where he left as Marks of his Piety, ſeveral Abbies which he founded.

CHAP.

CHAP. XII.

From the Time of Charlemain, *the true Relish of Building altered less in* Toscany *than in other Countries.*

THIS rude Way of Building continued during the first and second Race of our Kings, as is evident by the Churches *Charlemain* built in several Cities of his Empire which are all after the same Way.

This Great Emperor after having been Crown'd at *Rome*, and regulated the publick and private Affairs of that City, and even those of the Pope, and the Church as to temporal Affairs; he visited the Cities of *Italy*, and left as a Testimony of his good Will to *Florence*, the Church of the Apostles which he there built, of a better and finer Order than those that were built before the Reign of this glorious Prince, or the others that were made since the decay of Architecture, to the revival of the Arts of Designing: For the Bodies of the Pillars, the Capitels, and the Arches of the Church are done with a great deal of Grace and true Proportion: This Church has always been esteemed by Architects to be of singular Beauty; and *Ser-bruneleschi* one of the most famous Artists thought fit to take this Church for a Model of the Churches of the Holy Ghost, and St. *Laurence* at *Florence* which are of his Designing.

In

In the Church of the Apoſtles, may be read on the ſide of the great Altar, the Foundation of it Engraven on Marble in theſe Words. In the Year eight hundred and five, the 6th of *April*, *Charles* the King of *France* at his return to *Rome* entred into *Florence*. He was receiv'd with a great deal of Joy, and preſented by the *Burgers* with ſeveral Chains of Gold. There is yet to be ſeen on the Altar of this Building a Plate of Braſs, whereon is written the Foundation and Conſecration of it by the Archbiſhop of *Turpin*, in the Preſence of *Roland* and *Oliver*.

VII. *Die* VI. *Aprilis in reſurrectione Domini Carolus Francorum Rex à Roma Revertens, ingreſſus Florentiam cum Magno gaudio, & tripudio ſuſceptus, Civium copiam Torqueis aureis decoravit. Eccleſia ſanctorum Apoſtolorum in Altari incluſa eſt lamina plumbea In qua deſcripta apparet præfata Fondatio, & Conſecratio facta per Archiepiſcopum Turpinum, Teſtibus Rolando & Uliverio.* Vaſari proëmio delle Vite.

CHAP.

CHAP. XIII.

Reflections on the Fall of the Arts of Designing, and on the Gothick *Way.*

THE *Gothick* Way continued after *Charlemain*, during the second Race of our Kings, and under the Reigns of most part of the third; under these last Princes there was no Change, neither in Architecture nor Sculpture, which is the reason we see nothing well ordered in their Palaces: This is apparent in the Palace of King *Robert* at St. *Martin*, and that of St. *Lewis* at *Paris*. These Buildings have nothing but the *Gothick* Way in them. This method continued after this King: And is to be seen in *Nostre-Dame* at *Paris*, which his Successors finished.

All the Beauty of this Church consists in its vast Greatness and fine Plane, and ingenious Cutting of the Stones, and some delicate small Parts or Pieces of Architecture, which notwithstanding sustain great Weights. Notwithstanding the true Orders of Architecture, and good Sculpture is there wanting; every thing is after the Antient *Gothick* Way, which was followed in *France* till the Reign of *Lewis* the XII.

By what has been said in this Book, we may conclude, that the Arts of Design decay'd as soon as the Princes of the latter Empire grew out of love with them, and no longer protected them: This Neglect of them began the Ruine of these Arts, which encreased during the Civil Wars, by the sackings of *Rome*, and the desolation of the Provinces of its Empire. The Infidels and the

the Hereticks contributed much to this Misfortune in ſeveral Places, and that even to the total Deſtruction of theſe illuſtrious Profeſſions.

But that the Reflections we make on the Fall of theſe Arts may be uſeful to thoſe who learn Deſigning, it will be neceſſary to know wherein conſiſts the ill and rude Way which was introduced in the time of their Declenſion, that it may be avoided for the Future.

It may be remarked in the firſt Place in the *Gothick* Pieces, that what they had of Rude or Ill in them, proceeded from the Ignorance of thoſe that made them, in the juſt Proportions of the human Figure, which is the ſolid Foundation of juſt Deſigning, ſince all their Statues are diſproportionate. For the moſt Part have their Heads either too great or too little, the Hands and the extreme Parts too thin and ſlender, their Poſtures without any choiceneſs, nay without intention or expreſſion. Alſo in the cloathing of their Figures, are to be ſeen Cloaths cut in Pleats and Folds where naturally there are none; in ſhort, their Works have nothing that can pleaſe the View or deſerve the Attention of thoſe that are Curious.

Theſe are faults which ought to be avoided, as wrong Principles, by the Pupils of Deſigning: Who ought to apply themſelves immediately to the juſt Proportions of the Antients, for therein conſiſt the true Beauties of the Art.

They ought to begin with the Studies of Geometry and Perſpective, and with the Poſtures which naturally expreſs the different Actions of the Body, and Paſſions of the Soul. They ought to take care to learn Anatomy, that they

may know the Motions of the Muſcles, and obſerve their juſt Contorſions.

Theſe are the means which ought to be followed to arrive to the Knowledge of the true Beauty and Excellency of theſe Arts: It has been hereby, that the excellent Modern Painters, and Engravers, and Architects have made ſuch advances, to whom we are obliged for the Re-eſtabliſhment of Painting, of Sculpture, and of Architecture: Which ſhall be the Subject of the Third BOOK of this Hiſtory.

BOOK

BOOK III.

Of the Re-eſtabliſhment of the Arts of Deſign.

CHAP. I.

The Arts began to flouriſh again in Toſcany, *in Architecture and Sculpture.*

AFTER having ſhewed in the Second Book of this Hiſtory, the cauſes of the declenſion and fall of Painting, and Sculpture, and Architecture, by the ill and rude Methods, and decay from that Excellence which they had arrived to among the ancient *Grecians* and *Romans*; we will ſhew in this Third Book how theſe Arts by little and little emerged from the rude *Gothick* way, and continued their Re-eſtabliſhment from the year 1013, to the end of 1500; wherein they arrived to their primitive Perfection, and paſſed from *Italy* into ſeveral other Parts, and particularly into *France*, by the ſingular Favour they found under our Kings, *Francis* the Firſt, *Henry*

the Fourth, and *Lewis* the Great, who now esteems it as a part of his Glory to have made the Arts of Design to Flourish.

These Arts of Designing began first to be revived in *Toscany*, before they were known in other Countries. For as the *Tuscans* were the first among the Ancients who practised them, so they had the advantage of being the first in *Italy* who raised them from the low state to which they were fallen. Thus in the year 1300 there began to appear at *Florence* a better sort of Architecture than the ancient *Gothick*; for in the Church of St. *Miniate*, Built in that time, Architecture may be observed to creep out of its barbarous Methods, and to Imitate in all the parts of that Building, the way of the Ancients.

After this happy beginning, the Arts of Designing continued on to their Perfection in *Toscany*; and the *Pisans* in the year 1016 Founded their great Church, called the Dome of *Pisa*: The Commerce they had by Sea, and particularly into *Greece*, was a favourable means for the Re-establishment of Architecture and Sculpture, for they brought thence several Columns and Fragments of ancient Architecture of Marble, which they made use of in the Fabrick of this Church.

They brought together by these means several Engravers in *Italy*, and also *Grecian* Painters, who Work'd after their own old Methods; for only using in their Painting simple Lines, which they Coloured all over equally without any Shadowing, their Works

were

were not very Artificial; notwithstanding these Remainders of Art taught the *Italians* the practice of Painting in Water-Colours, in *Fresco*, and *Mosaick*.

But among all these *Grecian* Artists, those of *Pisa* were the most fortunate, in happening on the Architect *Bouchet* (*a*) of *Dulichium*, the most Ingenious of his time: This he made appear in the Cathedral of *Pisa*; for besides the greatness and fine Plan he made in this Church, he made use with a great deal of dexterity, of those ancient Pieces of the *Grecian* Architecture to compose his; which were Fragments that the *Pisans* had brought from *Greece*.

This famous Building stirr'd up throughout

(*a*) This Architect *Bouchet*, called by *Vasari Buschetto*, was a *Grecian* of *Dulichium*; he made in the Plan of the Great Church of *Pisa*, five Allies; this Church is Paved with White and Black Marble; he was Buried here in an honourable Sepulchre, whereon there are Three Epitaphs, this is one of them:

Quod vix mille boum possent juga juncta movere
Et quod vix potuit per mare ferre ratis,
Buschetti nisu quod erat mirabile visu,
Dena puellarum . . . . levavit onus.

This Architect understood all the Parts of Architecture, and particularly Mechanicks, as this Epitaph proves, having made a Machine, by means of which Ten Women could take up that Weight which a Thousand Couple of Oxen could not move.

all (*b*) *Italy*, and particularly in *Toscany*, those who had any Genius for Designing.

It was in this City of *Pisa* where the Pupils of these *Greek* Architects Built the Church of (*c*) St. *John*: They also Built others Consecrated to St. *Luke* (*d*) and some to *Pistoia*, but they did not at all exceed their Masters: There remain the Footsteps of the old *Greek* way, chiefly in the Sculpture, as is to be seen in the Bass Reliefs of St. *Martin* of *Luques*, finished by *Nicholas* (*e*) *Pisan*, who learn'd of those *Grecian* Artists, but he surpass'd them, for there is a great deal of difference between his Work and theirs.

This *Nicholas* was the first Engraver who began to perfect Sculpture after its revival; for to surpass those who taught him, he set himself to study the fine Bass Reliefs of the Ancients which the *Pisans* had brought from *Greece*, and which

---

(*b*) In several Cities of *Italy* were Reared very great Fabricks; at *Ravenna* in the year 1152, *il Buono*, Engraver and Architect, Built a great many Palaces and Churches. He Founded at *Naples* the Castles of *Capoano*, now called of the Vicaridge, and *Castel Dellüovo*, and at *Venice* the Steeple of St. *Mark*; which he so well Founded on Piles, that in that great Edifice there has appear'd no defect in so long time.

At *Pisa* in the year 1174, one Named *William Oltromontano*, with *Bonnano* Engraver, Founded the Steeple of the Dome. These Architects not being acquainted with the practice of Piles, this Steeple sunk on one side, to which it inclines, but because of its hollow, which is round, it does not fall. The Royal Gate of Brass of this Church was made by this *Bonnano*.

(*c*) In the year 1060, near this great Church was Built that of St. *John*; and it is Recorded in some Memoirs, that the Columns, the Pilasters, and the Vault, were finished in Fifteen Days time. *Vasari*, p. 79.

(*d*) The Church of St. *Martin* at *Luques* was Built by the Pupils of *Buchette* in the year 1061.

(*e*) These Bass Reliefs were finished in the year 1233.

are

are to be ſeen in the Church-yard of *Piſa*. They are of a good Order, and Ancient, particularly that which repreſents the Hunting of *Atalanta* and *Melcager*.

The ſtudy of theſe Baſs Reliefs furniſhed him with ſufficient light to make ſome happy advances in Sculpture; and this he ſufficiently ſhew'd in the Sepulcher of St. *Dominick* at *Bulloign*, and his other Works. This ſhews that this Art, as well as Architecture, began to arrive to perfection at *Piſa*, at *Bullogn*, and at *Rome*, and (*f*) *Florence*, which is apparent by the Beauty of the Cathedral of St. *Mary Delfiore*, which *Arnolphus Lapo* began to Build in the year 1298, and which *Philip Bruneleſchi* afterwards finiſhed.

(*f*) About the year of the World 1216, appear'd *Marchione*, Architect and Engraver of *Arreze*, who Work'd much at *Rome* for the Popes *Innocent* the IIId, and *Honorius* III. who made the fine Chappel of Marble of *Preſepio*, at St. *Mary Majeure*, with the Sepulcher of that Pope, which is of the beſt Engraving of thoſe times: But one of the firſt Architects who began to reform in *Italy*, was a *German* named *James*, who Built the great Convent of St. *Francis* of Stone he dwelt at *Florence*, where he made the chief Fabricks; he had a Son called by corruption, *Jacopo Arnolpho Lapo*, who learn'd Architecture of his Father, and Deſigning of *Cimaboius*, and practiſed alſo Sculpture. He founded the Church of St. *Croſs* at *Florence*, and ſeveral other Buildings, the moſt conſiderable whereof is the Magnificent Church of St. *Mary Delfiore*, whereof he made the Deſign and Model. He Died in the Year 1200, there are Engraven in his praiſe in one of the corners of the Church, theſe Verſes:

Annus Millenis centum bis octonogenis
Venit Legatus Roma bonitate Donatus,
Qui Lapidem fixit fundo, ſimul & benedixit,
Præſule Franciſco geſtante Pontificatum
Iſtud ab Arnolpho Templum fuit ædificatum.
Hoc opus inſigne decorans Florentia digne.
Reginæ Cœli Conſtruxit mente fideli,
Quam Virgo pia, ſemper defende Maria.

CHAP. II.

Of the Time when Painting began to be Re-established at Florence.

PAINTING which was almost lost, began to revive again in the Church of St. *Miniate* at *Florence*, as is to be seen in the *Mosaick* Painting of the Choir: This was done about the Year 1013, and till the Year 1211 wherein *Cimaboüe* was born, we do not see that that Art acquired much perfection.

John Cimaboüe was born at *Florence* with a natural Genius and Inclination to Designing, which made him neglect other Studies to which he was design'd by his Father: For he deceived his Tutors, and was continually amusing himself in gratifying the Inclination and Tendency of his Genius. The opportunity which he had of the Society of two *Grecian* Painters, who came to *Florence* to Paint the Chappel of *Gondis*, was very lucky for him to satisfy his Inclination that Way: And when his Father saw him employ all his time in seeing them Work, he began to despair of his Sons succeeding in Learning, and so e'ne let him learn to Paint of these two *Greeks*.

The Genius and Application which *Cimaboüe* had for Design, made him soon surpass his Masters: Insomuch that his Works distinguishing themselves from the ill and rude Ways, which were then in use, spread his Reputation through all the Neighbouring Towns, where he made several Pieces; this began to raise Painting again,

and

and gained this Painter the (*a*) Esteem and Applause of Men of Credit and Curiosity.

Particularly of the Famous *Darotus*, and the Celebrated *Petrarchus*.

But the greatest Honour which *Cimabos* received, was when the King of *Naples*, *Charles d' Anjou*, went to see him Work on the Picture of St. *Mary Novella*. This Honour caused a particular Joy in the Citizens of that City, insomuch that they made Feasts and publick Rejoycings.

(*a*) The Reputation of *Cimaboüe* was so Great, that he was chosen Architect with *Arnolphus Lapo*, to order the Fabrick of the Church of St. *Mary Delfiore* at *Florence*, where he was buried after having lived sixty Years. There are these Words for his Epitaph;

Credidit ut Cimabos *Picturæ castra tenere*
Sic tenuit . . . . Nunc tenet astra Poli.

But his Pupil *Ghiotto* passing by and seeing it, alluding to the eleventh Stanza of Purgatory, says on the Inscription of the Sepulcher;

Credette Cimabue, *nella Pittura*
Tener lo campo, & hora ha Ghiote *il grido*
Siche la fama di colui oscura.

At the same time with *Cimabos* flourish'd *Andrew Tafi*, a *Florentine* Painter in *Mosaick*, he went to *Venice* to compleat himself in the ART, having understood that there were *Grecian* Painters there, who work'd after that Way at the Church of Saint *Mark*. He engaged *Maestro Apollonio* one of them to come and Work with him at *Florence*, where they made several Pieces, and *Tafi* learned of this *Grecian* the way of making Enamels, and Plaisters that would last a long time; he died in the Year 1294.

For

For this reason we may say, That the Protection which *Charles* of *Anjou* (*b*) gave Painting, in the Honour he did *Cimabos*, was one of the first means of the revival of this ART.

Thus Designing and Painting began to Emerge out of Ignorance, wherein they had lain buried for above nine hundred Years in *Italy* ; and Heaven then began to favour them, visibly pouring out its Gifts on the Person of *Ghiotto* Pupil of *Cimabos*. For when he was a young Child, and in the Country guarded his Fathers Flocks, he practised Designing with a sharp pointed Stone for a Pencil on the Ground which he had made smooth on purpose, where he drew the Figures of his Sheep. One day as *Cimabos* walk'd out into the Fields, he found little *Ghiotto* busied about this Affair, which made him stop and admire him. He asked him, and told him if he had a mind to follow that Employment he would teach him

(*b*) *Charles* of *Anjou* first King of *Naples*, also very much honour'd *Nicholas Pisan* the Engraver and Architect; he made him build several Churches, as the Abby in the Plain of *Tagliacozzo*, where he defeated *Conradio*; he built also other Churches, in several Places of *Toscany* : *John Pisan* was Son of *Nicholas*, and was also Engraver and Architect: In 1283 he was at *Naples* and built there for King *Charles* the new Castle there, and several Churches, and being returned into *Tuscany* he made several Pieces of Sculpture at *Arezze*, and also of Architecture in that Province ; he dy'd in 1320. This Engraver had for Pupils *Agostino* and *Agnolo Sanensi* : They were in the Opinion of *Ghiotto* the best Engravers of their time, which procured them the chief Business of *Tuscany* ; they work'd also at *Bulloin* and *Mantua*, and bred up several ingenious Pupils, and particularly Carvers in Silver, as *Paul Aretino* Goldsmith, and *Maestro Ciono* who was excellent therein. *James Lanfrance* a *Venetian*, *Jacobello* and *Peter Paul* of the same City, learnt Sculpture of *Augustine* and *Dagnolo*.

Painting,

Painting, which he accepted of with all his Heart, having alſo gained his Fathers conſent.

In a ſhort Time *Ghiotto* learnt of his Maſter the Principles of the Art, and far ſurpaſſed him therein, by the ſtudy and imitation of Nature, applying himſelf chiefly to draw Pourtraictures and Hiſtories, which gain'd him ſo much Reputation, That Pope *Benedict* the IX. ſent for him to *Rome*, where he drew ſeveral Pieces in the Church of St. *Peter*. After this his Succeſſor *Clement* the V. carried him to the City of *Avignon*, where he painted ſeveral Works in *Freſco*, and ſome Pieces for *France*.

But at his return to *Florence*, *Robert* King of *Naples*, writ to Prince *Charles* of *Calabria* his Son, to ſend him *Ghiotto* to Paint in the Church of St. *Clare*, which he had newly built. It was very Honourable for this glorious Painter to be ſent for by this Generous Prince: He loaded him with Goods, and Honours and Careſſes, and took as much Pleaſure in ſeeing him Work as *Alexander* did in *Apelles*.

CHAP. III.

The Liberality of Princes to ingenious Artiſts, has been a great Means of the Revival of the Arts of Deſigning.

THE Honours and Riches which *Cimabos* and *Ghiotto* received from the Popes, and the Kings of *Naples*, and the Republick of *Florence* encouraged them to Work and raiſed Deſigning

ing and Painting from their low State and Condition. These Favours caused a general Esteem for these Arts: For the better sort of People and the Courtiers always affect what their Princes love, which insensibly engages the approbation and curiosity of all the People in general.

It is therefore most certain that the Esteem of Great Men for Arts, is the first and readiest Means to make them Flourish: The Honour and Riches which *Ghiotto* (*a*) had of the Royal Family of *Anjou*, acquired him very much Reputation in the Republick of *Florence*. At his return to *Naples* he had ordered him by that Family an Annual Pension of a hundred Florens of Gold. Thus we may look upon the first Reigns of the Kings of *Naples* of the House of *Anjou*, as those who kindled the Sparks of Emulation in *Italy*, among those who followed the Arts of Designing: Which advanced the Re-establishment of them; and we may say in praise of this August Family, that

---

(*a*) *Ghiotto* was also Architect and Engraver, having made several Pieces in Marble, which with the other of his rare Qualities caused, that by a publick Decree, and the particular Affection of the Old *Laurence de Medicis*, his Portraict of Marble made by *le Maiano*, was set up in the Church of St. *Mary del Fiore* with these Verses made by M. *Angelus Polibianus*.

Ille ego sum per quem Pictura extincta revixit.
Cui quam recta manus tam fuit & facilis.
Naturæ deerat, nostræ quod defuit arti,
Plus licuit nulli pingere nec melius.
Miraris Turrim egregiam sacro ære sonantem
Hæc quoq; de modulo crevit ad astra meo.
Deniq; sum Jottus, quid opus fuit illa referre?
Hoc nomen longi Carminis instar erit.

if

if the People of *Tuſcany* have had the glory to be the firſt revivers of theſe Arts; the *French* Kings of *Naples* were the firſt Protectors of Painting, and the firſt who made it Re-flouriſh.

The Riches which *Ghiotto* gain'd, ſupply'd him with the means of eſtabliſhing at *Florence* a School of Deſigning, famous by the great Number of Pupils that were there (*b*) brought up.

This Painter was alſo very well verſed in Sculpture and Architecture. He made the Deſign of one of the fine Brazen Doors of the Chancel in St. *John*'s Church in this City, and it was Engraven by *Andrew* (*c*) *Piſan.*

(*b*) Of his Pupils, *Tadeo Gaddi* was one of the Firſt, and dyed in the Year 1350. The others were *Paccio* a *Florentine*, *Ottaviane da Faenſa*, *Guilleaume de Forti*, *Simon Saneſe*, *Pietro*, *Cavallini Romain*, who work'd with *Ghiotto* on St. *Peter*'s Ship, a *Moſaick* Painting at *Rome*: Several others learnt Painting of *Ghiotto* and were his Pupils. But the moſt Celebrated was *Eſtienne Florentin*; it was judged that he much ſurpaſſed his Maſter; there are ſeveral Pieces of his in *Freſco* at *Florence*, at *Piſa*, at *Milan* and at *Rome*, which are of the beſt Sort which had till then appear'd; he was alſo a good Architect, and dyed in the Year 1350.

(*c*) *Andrew Piſan*, made ſeveral Figures of Marble in the Church of St. *Mary del Fiore*. And as from his Youth he had alſo ſtudied Architecture, after the Death of *Arnolpho Lapo*, and *Ghiotto*; he was employed by the Republick of *Florence* to make the Caſtle of *Diſcarpe*: He alſo built the Church of St. *John* of *Piſtoia*, and the Duke *Gautier* of *Athens* who then Govern'd that City, employ'd him in all the Affairs of Architecture, which he undertook, both Civil and Military. The Merit of this *Andrew* was taken notice of throughout all that Lordſhip, and he paſſed through all the Offices of Magiſtracy: His chief Pieces were done about the Year 1340. He had one Son who was alſo One of the beſt Engravers of his Time. *Vaſari. V. dell. Andrè-Organa* was Pupil of *Andrew Piſan*, and he was alſo a good Engraver, Painter and Architect; he dyed in the Year 1389; his Brother *James* was alſo an Engraver and Architect.

This

This Man was as Famous for Sculpture, as *Ghiotto* for Painting; for *Andrew* following the Designs of this Painter studied the antient Way with care, and became one of the most Famous of his Time.

Estienne Florentin, Tadeus Gaddi, Peter Cavallini, and several others were Scholars of *Ghiotto*; and not inferiour to their Master. These brought up likewise other Pupils, who continued to bring Painting to perfection, and took pains therein which can never be sufficiently applauded; for in the Year 1350 at *Florence* they formed an Academy of Designing, which was the first that was founded since the Revival of this Art.

CHAP.

CHAP. IV.

The Eſtabliſhment of an Academy of Deſigning at Florence, *was a means of Re-eſtabliſhing the Art.*

IF the Aſſemblies of the *Platoniſts* near *Athens*, were of Uſe to the *Greeks* in forming their Academy: Thoſe of ſeveral Painters at *Florence* were no leſs ſo to the *Italians*, eſtabliſhing there the firſt Academy of Deſign in *Italy*. To this end there firſt aſſembled Ten (*a*) Painters, who had the Honour to Eſtabliſh it.

(*a*) Theſe Painters who Founded the Academy of Deſign at *Florence* were *Lapo Gucci*, *Vanni Cinuzzi*, *Corſino Buonajuti*, *Paſquino Cenni*, *Segnia d' Antignano*, *Conſiglieri Furono*, *Bernardo Daddi*, *è Jacopo di Caſſentino*, *& Camarlinghi Conſiglio Gherardi*, *è Domenico Pucci* all Painters.

This Academy was in ſuch Favour with the Government, and afterwards with the Great Dukes of *Tuſcany*, that *Coſmus*, one of them, would needs be one of their Number, and cauſed himſelf to be drawn like a Deſigner, as is related by *I. Armenini*, Lib. *del N. P.* P. 40. in theſe Terms. *Della qualle ſi ſa Con quanta accortezza, & prudenza il Gran Duca Coſmo ne faceſſe Conto, & la Otteneſſe: Concioſa ch'egli ſi compiacque non ſolo di firenza eſſere nel nuemero delli Academici del diſegno; mà volſe encora eſſere ritratto al vivo in uno delli quadri del palco della maggior ſala del ſuo Palagio, che ſedendo col Compaſſo in mano ſi moſtra che miſura & linea la pianta di ſiena, & che ſu tal forma conferiſce & favella col Signior Chiappino.*

In the time that *James Caſſentino* work'd at *Arezze*, *Spinello* a Painter of that City contracted a Friendſhip with him that he might profit by his Knowledge; but he ſurpaſſed *Caſſentino*, and the *Seignior Dardano Arciaivoli* cauſed him to Paint in *Freſco* the Church of St. *Nicholas* in the Year 1334, and he made ſeveral other Pieces at *Florence* and *Arezze*; it is reported that he equalled him in Deſigning, and ſurpaſſed him far in Colouring. He ſtay'd at *Florence* during the remainder of the Age 1300. *Gherardo Starmini* Painter, was in *Spain* to work for that King where he gain'd much Honour and Riches. *Lippo Florentine*, *Tadeus Bartoli* of *Sienne* lived at the ſame time, as alſo *Buonamico* Pupil of *Tadeus Gaddi* and *Lorenzetti* of *Sienne*.

They

They began this Eſtabliſhment with a great deal of Piety. They founded it under the Auſpices, and after the Invocation of the Great St. *Luke*: And *James Caſſentino* one of the Pupils of *Tadeus Gaddi*, made the Picture of the Chappel of the Academy, where this Saint was painted drawing of the bleſſed Virgin; on one ſide of the Virgin *Caſſentini* painted all the Academiſts, and on the other all their Wives.

This ingenious Society was afterwards encouraged and aſſiſted by the Princes *de Medicis*, which perfected at *Florence* the Eſtabliſhment of the Arts which relate to Deſigning: For there have ſince gon out of that School a great Number of Painters, Engravers, and Architects, who embelliſh'd that famous City, and all *Italy* like another *Sicione*, where in the time of the firſt Antients the firſt Academy of Deſigning had been eſtabliſh'd: This quickly ſhew'd at *Florence* thoſe great Genius's, *Laurence Ghiberto*, *Le Donatele*, *Ser-Bruneleſchi* and ſeveral other ingenious Contemporaries.

This Famous *Ghiberto* (*b*) was a Goldſmith,

(*b*) It was about the Year 1400 that *Laurence Ghiberto* began to appear at *Florence*; his firſt Profeſſion was a Goldſmith, which he learn'd from his Father, but as he took more to Engraving, he made ſeveral Medals and engraved Coins, and in the mean time ſtudied Deſigning and Painting, whereof he made ſeveral Pieces at *Rimini* and *Peſaro*, but returning to *Florence* to make thoſe Brazen Gates in St. *John*'s, he continued to make Figures in Braſs, as a Saint *John Baptiſt* which was ſet on a *Pilaſter fuor l'orſan Michele*, and two others of the ſame Metal in the ſame place. He made alſo ſeveral Curious Shrines, and a fine Triple Crown for Pope *Eugenius*; it was of Gold and Jewels valued at thirty thouſand Ducats of Gold. Afterwards he made a ſecond Brazen Gate for the Church of St. *John*; his Merit was ſo much taken notice of, that he became at laſt ſupreme Magiſtrate of *Florence*, but ſtill practiſed Architecture, managing for ſome time the building of the Church of St. *Mary Delfiore*.

Painter,

Painter, Sculptor and Architect: There are to be seen of his Hand two fine Brazen Gates curiously wrought in the Church of St. *John*, the Excellence whereof is sufficiently set forth by *Michael Angelo*, when he says in admiration of them, that they deserved to be the Gates of Paradise. And when the Republick ordered those Works to be made, they chose out Eight of the best *Italian* Sculptors, who all made Essays in little Models, that thereby they might determine by whom this Work should be made.

Donatello and *Ser-Bruneleschi*, altho' they themselves were of the Number of the Eight, cry'd out aloud at sight of the Model of *Ghiberti*, that that Model was the finest of all the Essays proposed: Whereby we may see that there was a very good Understanding between these famous Restorers of Sculpture, and that they did Justice one to another. *Donatello* gain'd a great deal of Honour to Sculpture by the excellent (*c*) Works which are to be seen of his at *Florence*.

(*c*) *Donato*, called *Donatello*, was born at *Florence* in the Year 1403; he was much addicted to the Art of Designing; he was not only an excellent Sculptor but also practised Plaistery, and was very learned in Perspective and Architecture; he made several Pieces, and Figures in Marble at *Florence*, and other Cities; he lived to be above eighty Years old, and was very liberal towards his Pupils, insomuch, that he always kept a Bag of Mony fastned to his Scaffold whereon he taught, for every one of them to take what he had occasion for. One of his best Pupils was *Bertoldo* and *Michellozzo-Michellozzi* who was also an excellent Architect, and much in Favour with the *Count de Medicis*.

A little before *Donatello* died at *Florence*, *Jacopo dalla Quercia* began to leave the old Way, and to practise the True. His chief Disciples were *Matteo Lucchese* and *Niccolo Bolognese*. At the same time lived also *Luca della Robbia*, a *Florentine* Sculptor of good Reputation.

He gave to this Art the Perfection, and fine Air of the Antients, above any one who did preceed him.

This is evident by his excellent Statue of St. *George*, the Beauty whereof is described at large by *Francis Bochi.*

Ser-Bruneleschi, Friend of *Donatello* was an excellent Goldsmith, Sculptor and Architect, and revived the true and antient Way by the indefatigable Care he took, by going to *Rome*, to discover the true Rules of the antient Architecture, which yet adorn that City, and stir up the Admiration of the Intelligent beholders. This ingenious Man particularly there studied the admirable Structure of the *Pantheon*, whence he received a great deal of light, for building the Great Church of St. *Mary del Fiore*, at *Florence*, which all the Designers and Architects were almost in despair of ever finishing, which notwithstanding *Bruneleschi* happily brought to Perfection by means of his Study and Pains.

The ARTS were not yet arrived to so high a degree of Perfection at *Rome* as at *Florence*: For Pope *Eugenius* the IV*th* in the Year 1431, ordered the making of the Brazen Gates of the Church of St. *Peter* in imitation of those of St. *John* at *Florence*, and not finding Men capable at *Rome*, he sent to search them at (*d*) *Florence*; but those who had that Order, did not follow it in finding the most Capable and Ingenious, for those Gates of St. *Peter* are a great deal less Curious than those of the *Baptisterium* of St. *John*, built by the Illustrious *Ghiberti.*

(*d*) *Simon* Brother of *Donatello* and *Antony Filaret*, were chosen at *Florence* to make the Brazen Gates of St. *Peter* at *Rome*.

There

There appeared afterwards at *Florence*, *Andrew Verrocchio*, who by means of his vast Study, became of a Goldsmith an excellent Sculptor and Engraver, not only in Brass, but also in Marble: He was also a good Architect; and when he was esteem'd of the Rank of the first Sculptors he was preferred to *Donatello*, and to *Ghiberti* in making St. *Thomas* feeling the Side of our Saviour, which he made of Brass, for the Oratory of St. *Michael*.

But as *Verrocchio* studied every Thing belonging to Designing, he would also needs practise Painting with the same Ardor as Sculpture, for which reason he left off working at that, and set himself to Painting, and brought up therein several Excellent Pupils; among the rest *Peter Perdugino* and *Leonardo da Vinci*. This last from his Youth began to surpass his Master. *Verrocchio* seeing this, left off his Pencil, and betook himself again to Sculpture; his last Piece was that Famous Figure in Brass on Horse-back of *Bartholomew Cogleone da Bergamuos*, which is to be seen in *Venice* in the Square of St. *John* and St. *Paul*.

Florence was moreover the Country of *Dominick Ghirlandaio*, whom Nature made a Painter; for those who had the Education of him bred him a Goldsmith, but he soon left it to follow Painting. *Dominick* working at the Goldsmith's Trade, apply'd himself continually in the Shop to drawing those who passed by, and afterwards quitted that Profession, and gave himself wholly up to Painting. At last Pope *Sixtus* the IV*th* sent for him to do some Pieces in his Chappel of the *Vatican*. He was accustomed to say, that Designing was the true Painting, and that *Mosaick* was the most lasting, in which he particularly excelled. This Painter brought up several Inge-

nious Disciples, of the number of which was the Great *Michael Angelo Buonaruoti*, who deserves to be esteemed among the best.

Leon Battista Alberti (*e*) at the same time very much improved the Arts of Designing: For he was very well versed in Arithmetick, Geometry and other Learning, which made him Ingenious in all the Arts. This may be seen by the excellent Treatises of Painting, Sculpture and Architecture which he left behind him: He was the First of the Moderns who writ of them, and there are some Pieces of Architecture to be seen of his of very good Method and Order at *Florence*, at *Rimini*, and at *Mantua*.

Thus the Arts of Designing continued to revive in *Tuscany* both in Theory and Practice, by the Protection which they there found, which

---

(*e*) *Leon Battista Alberti*, was born at *Florence* of the Noble Family of the *Alberti*'s; he writ in *Latin* a Treatise of Architecture divided into twelve Books printed in 1481. It was Translated into *Italian* by *Cosimo Bartoli*; he has also writ Books of Painting and Sculpture Translated by Monsieur *Du Fresne* into the same Language. This Author did not stop at these Arts, he also writ of several other Sciences; he was the first who ever attempted to reduce *Italian* Verses to the Measures of the *Latin*, as is to be seen in his Epistle.

Questa pur estrema miserabile Pistola
Ate, che spregi miseramente mando noi.

We have not the Year wherein he died, but it was at *Florence* and he was buried at the Church of St. *Crosse*: That of St. *Francis* at *Rimini* whereof he made the Design, was begun in the Year 1447, and in 1472 the Duke of *Mantua* sent for him to come to him, whence we may judge of the Time when he flourish'd.

produced

produced a great number of good *(f)* Masters, and ingenious Disciples, in the *Florentine* Academy, who afterwards spread over other Cities of *Italy*, where they contributed to the Re-establishment of these Arts.

(f) Among the Excellent Masters in Painting of this time, may be reckoned, *Paul Uccello*, a *Florentine*-Painter, because he appli'd himself to find out the Rules of Perspective, which no body before him had done. But of all the Painters of that time, the most Excellent, was *Masaccio* of St. *John, di Valdarno*, although he died in the Year 1443. at 26 Years old; his principal Piece was the Chappel of *Brancacci*, in the Church of the Carmelites at *Florence*, for that Work has been very much studied by all the famous Designers who followed after him, and where they learnt the true Gust of Painting, as did the Fryer *John da Fiesole*, Fryer *Philip Philippini*, *Alexis Baldovinetti*, *Andrew dal Castagno*, *Andrew dal Verrocchio*, *Dominick Ghirlandaio*, *Sandro di Botticello*, *Leonardo da Vinci*, *Peter Perrugino*, *Fra. Bartholomew* of *St. Mark*, *Marriotto Albertinelli*, *Michael Angelo*, and *Raphael Urbin*; it was here he began to learn the Principles of his admirable way, and several other Painters after *Masaccio. Vasari, V. delli Pitt. p. 299.*

CHAP. V.

The French *and the* Dutch *apply'd themselves to make Painting reflourish, and found out the Secret of Painting in Oyl.*

THE *Florentines*, and the other *Italians*, were not the only Persons who labour'd to perfect Painting: For some others on this side of the Mountains contributed much thereunto, although they had not the same advantages for Designing, as those of *Italy*, in having for Mo-

dels and Patterns the fine Bass-Reliefs of the Ancients.

The Generosity of *Charles* the VIth contributed very much towards it among the *French*; and was the first means to engage our Nation to Employ more than ordinary care on Painting, and particularly on Glass, which is called Glass-Painting *(a)*, and which is used in Churches, wherein the *French* have surpassed the *Italians*, and other Nations.

(a) This is so true, that in the time of Pope *Julius* the Second, there was at *Rome Claudius Francis*, who was a Painter on Glass; it was he who survey'd all those sorts of Works, which were made in the Churches, and the Pope's Palace. But as *Bramanti* had heard talk of the Ingenuity of *William da Marcilla*, he caused the Sieur *Claudius* to write to him, which he did, offering him a good Pension to come to *Rome*, where he painted on Glass, the great Windows which are in the Hall, near the Pope's Chappel; but they were broke in pieces at the Sacking of *Rome* by the Shot of the Arquebusses. *Marcilla* did also some of the same sort of Paintings in the Apartments of the *Vatican*, and in the Church of St. *Mary*, and in that *de l'Anima*; after which the Cardinal *de Corton* carried him to his City, where he Painted both on Glass, and in Fresco, several Pieces, which were very much esteemed, for he was an Excellent Designer, full of Invention and Variety in Composing of his Histories; this appears particularly in the great Windows of the Chappel of the *Albergotis*, in the Cathedral of *Arezzo*, which *Marcilla* painted after having work'd at *Corton*; they are so Excellent, that *Vasari* calls them Divine, both for the fine Expressions of Christ, calling St. *Matthew* from the receipt of Custom, and of the other Apostles, as well as for the fine Architecture, and the Landskips which adorn that History. *Marcelli* was so much considered in that City, that it obliged him to stay there till his Death, which happened in 1537. He had several Disciples, whereof *George Vasari* was one; *Vasari, Vita* of *William da Marcilla*.

For

For this King to *(b)* excite his Subjects to the Love and Practice of Painting, granted them great Priviledges, and Exemption from Taxes, and Subsidies, and Lodging of Soldiers.

Flanders which had been anciently a Province of this Kingdom, apply'd it self at that time very much to Painting, and above all to drawing of Portraits, which drew the *Flemings* from the *Gothick* Manner, and by this means Painting arrived to Perfection in that Province, by reason of the great number of Painters, which were in all the *Low-Countries*, and of the considerable Commerce they made of their Pictures in Foreign Countries.

But among all these Painters, he to whom the Art is the most obliged, is *John Van-Eick*, surnamed of *Bruges*, because he came to inhabit there. He was an Extraordinary Chymist, and by help of that Art he found out new Varnishes for his Pictures, that wanted it, as do all those that are wrought in Distemper.

(b) It was in the Year 1430. that King *Charles* the 6th granted new Priviledges to *Henry Mellein*, Painter and Glasier, and to all of that Art, in Confirmation of those that had been granted by the Kings, his Predecessors, to Painters and Glaziers, which proves that there were then Painters in *France*, and that if the Art was not then in its Perfection, it was not for want of Protection from our Sovereigns, since to animate their Subjects to the Exercise of so noble an Art, they exempted them from all sorts of Imposts. See the Book of the Establishment of the Royal Academy of Painting and Sculpture, *page* 45.

But one Day as he had finiſhed a Picture with a great deal of Care and Time, he varniſh'd it, and ſet it to dry in the Sun; but as ſoon as he perceived that the Heat had warp'd it, and crack'd it ſo that one might ſee through the Joints of it, which ſpoil'd it: To avoid ſuch Accidents for the future, he found he muſt ſeek out for a Varniſh that might dry in the Shade; and becauſe he found that the Oyl of Wall-Nuts and Linſeed, were the moſt drying, he made uſe of them with ſome other Drugs, and ſo made a new Varniſh, which no Painter in the World had yet found out, and which was ſo earneſtly deſired.

After this he tri'd to mix his Colours with theſe Oyls, and ſeeing that they were not endamaged by Water, but that that made the Colour ſink ſomewhat the deeper, and that it ſhined without Varniſh; He found out by this means, with a great deal of Joy, that profitable Invention of Painting in Oyl. He made thereof ſeveral Pictures, the Reputation whereof preſently ſpread it ſelf throughout all *Europe*; and this excited a great Curioſity in Painters to know how *John* of *Bruges* made his Painting ſo perfect. In the mean time he kept his Secret to himſelf, and permitted no body to ſee him Work, that he might make ſo much the more advantage of his Diſcovery.

But this Painter becoming old, imparted his Secret to *Roger* of *Bruges*, his Pupil, and *Roger* communicated it to *Auſſe*, who was his, which gave

gave occaſion to bring Painting in Oyl into uſe, and to the *Flemiſh*-Merchants to make an advantageous Trafick of it throughout the World, although the way of Painting in Oyl did not go out of *Flanders* for ſeveral Years, till the time that certain *Florentine*-Merchants ſent out of the *Low-Countries* a Picture of *John* of *Bruges*, to *Alphonſus*, the firſt King of *Naples*. This Picture for the Beauty of the Figures, and the Invention of the Colouring, was very much eſteemed by this Prince, and all the Painters of his Kingdom, and among the reſt by *Antonello da Meſſina*, who had ſo vehement a deſire to learn the Secret of Painting in Oyl, that he immediately went from thence to *Bruges* in *Flanders*.

CHAP. VI.

Of the Invention of Painting in Oyl, and its advantage in Painting, and how the Secret went into Italy.

ANtonello *da Meſſina* was ſcarce arrived in *Flanders*, but he contracted an acquaintance with *John* of *Bruges*, by Preſents which he made him, of ſeveral Pieces of Deſigning after the *Italian* way; and *John* ſeeing himſelf Old, reſolved to teach *Antonelle* to Paint in Oyl, and he did not leave off till he had perfectly attain'd that way. *Antonello*, after the Death of *John van Eick*, returned into *Italy* to impart the Secret he had learnt; but when he had been ſome Months at *Meſſina*, he

he went to *Venice (a)*, where he eſtabliſh'd himſelf, and made ſeveral Pictures, which were eſteemed by the Nobles, and by all thoſe of the City, which acquired him a great Reputation.

Among the Painters that flouriſh'd at *Venice* at that time, *Dominicus Venetianus* was one of the moſt celebrated; he very much careſſed *Antonelle* at his Arrival, and thereby acquired his Friendſhip, inſomuch that he ſhew'd him the way of Painting in Oyl. After which *Dominick* in the Year 1478. carried this way of Painting in Oyl to *Florence*. He there made ſeveral Pieces

---

(a) *Antonello* dy'd at *Venice* at 49 Years of Age, and the Painters of that City perform'd his Obſequies with a great deal of Honour; and in Memory of the Secret which he had ſhewed them of Painting in Oyl, they Engrav'd on his Tomb this Epitaph,

Antonius Pictor, præcipuum Meſſaniæ ſuæ, & Siciliæ totius Ornamentum hac humo contegitur. Non ſolum ſuis Picturis, in quibus ſingulare artificium, & venuſtas fuit, ſed, & quod coloribus oleo miſcendis ſplendorem, & perpetuitatem primus Italicæ Picturæ contulit: ſummo ſemper Artificum Studio celebratus.

About this time appear'd at *Padua*, *Vellano* the Sculptor, Diſciple of *Donatello*, who finiſh'd in that City the Work which his Maſter had left imperfect; he was at *Rome*, and work'd for Pope *Paul*, the *Venetian*, in the Year 1464. Alſo *Paulus Romanus*, a Sculptor, diſtinguiſh'd himſelf at *Rome*; he was Employed by Pope *Pius* the Second; the Figure of St. *Paul*, which is at the Entrance of the Bridge of St. *Angelo* is his.

This *Paulus* was alſo an excellent Worker in Gold; he made alſo the Apoſtles in Silver, which were on an Altar in the Pope's Chappel, and which were pillaged by the *Imperialiſts* at the taking *Rome*. One of his Contemporaries in Sculpture, was *Mino*; he made the two Figures of St. *Peter* and St. *Paul*, which are placed in the Entrance of that Church, and the Sepulchre of *Paul* the Second in the ſame Church.

after

after this new way; but he was unfortunately Assasinated by *Andrew dal Castagno*, who became Jealous of his Knowledge, although he had learnt from him the way of Painting in Oyl. Thus *Antonello* and *Dominick* carried this way to *Florence* and *Venice*, and the way of doing it became known throughout all *Italy*, which was very advantageous to this Art, in bringing it to the Perfection it arrived to, in the Year 1400, and the whole Century 1500.

CHAP. VII.

Painting was Re-establish'd in several Provinces of Italy.

IN the other Provinces of *Italy*, as well as in *Tuscany*, and the State of *Venice*, there were several Persons at the same time apply'd themselves to revive the Honour of the Arts of Designing, but not in so great a number as at *Florence*, where their Genius's were naturally inclined to learn it; and who also had among them the advantage of an Academy of Designing, which was in no other Cities. Thus we see that the Art began to come to Perfection not only at *Venice*, but also at *Ferrara*, at *Mantua*, and at *Bulloign*, where *Francis Francia* was of the first Rank. *Laurence Costa* of *Ferrara*, his Disciple, made several of the finest Pieces that had yet ever appear'd there, although they were only painted in Distemper.

Costa was very much honoured by *Francis Gonsague*, Marquiss of *Mantua*, who caused him to Paint a Chamber in his Palace of St. *Sebastian*: This Painter had several Pupils *(a)*, and it was he who taught the first Principles of the Art to Old *Dosso da Ferrara*.

Andrew Mantegna learnt Painting about this time of *James Squarcione (b)* of *Padua*, who lived at *Mantua*: *Andrew* was very much esteemed by *Gonzagues*, Marquiss of that State: The Triumph which he painted in his Palace, of which there is to be seen a Print, gain'd him so much Reputation, that Pope *Innocent* the Eighth sent for him to *Rome*, to Paint the Palace of *Belvidere*; and after having acquired a great deal of Honour at the Court of *Rome*, he returned to *Mantua*, where he ended his Days.

(a) Costa had moreover for his Disciples, *Laurence Hercules da Ferrara*, and *Lewis Malino*: *Laurence* had so great Friendship for his Master that he did not leave him during his Life. He designed better than *Costa*, as is apparent by the Pieces he made in the Chappel of St. *Vincent*, in the Church of St. *Petronio* at *Bulloign*: *Dosso* also learnt of *Costa*, and excell'd particularly in making Landskips. *Benvenuto Garofola*, was also his Pupil, before he went to Study at *Rome*.

(b) Besides *Andrew Mantegna*, who was a Disciple of *Squarcione*, *Laurence da Lendinara*, *Dario da Trevisa*, and *Marco Zoppo*, a *Bolonian*, were his Disciples also. *Andrew Mantegne* was Knighted, and dy'd at *Mantua* in the Year 1517. This was his Epitaph.

Esse Parem hunc noris, si non præponis Apelli,
Ænea Mantinéæ qui simulachra vides.

Gentil da (c) *Fabriano* practised Painting at *Verona*, and taught it to *James Bellini*, who was contemporary with *Dominick Venetianus*; but when this last left *Venice* to dwell at *Florence*, there was no body left at *Venice* to dispute with him the Precedency. He had two Children, (d) *John* and *Gentil*, whom he taught to Paint; they surpassed their Father in a little time, and we may truly say, it was these two Brothers who introduced the right Method of managing Colours in the *Venetian* School, after having brought up several Ingenious Disciples, one whereof was the Famous *Georgeone da Castel-Franco.*

The Reputation of the two Brothers, *Bellini*, encreasing at *Venice* daily, by the great number of Pictures which they made, went even to *Constan-*

(c) *Gentil da Fabriano* made some Pieces that were highly praised by *Michael Angelo*. *Pisanello*, a Painter, of *Verona*, was Contemporary with *Gentil*, and he was very much esteemed by *Michael St. Michael*, Architect of *Verona*; he excell'd also in graving Medals, which he made appear by those he did at *Florence*, of all those Illustrious Persons, who assisted at the Council held there with the *Grecians*. *Il Biondo* and *Il Giovio*, very much extolled the Medals of *Pisanello*.

In the same Age, 1400. there flourished in *Tuscany*, several Excellent Painters in Miniature, who were the Fryer *John da Fiesole*, *Don Bartholomew*, Abbot of St. *Clement*, and *Gherardo*.

(d) *John Bellin* made several Pieces at *Venice*, and lived 90 Years; he had also for his Disciples, *James da Montagna*, *Rondinello da Ravenna*, *Benedict Coda da Ferrara*, and several others of *Lombardy* and *Trevisan*; as for *Gentil Bellin*, he dy'd at 80 Years of Age. *Vivarini* was one of his Contemporaries, and he work'd with the *Bellinis* in one of the Halls of the Palaces of St. *Mark*, but he dy'd young.

Francis Mosignori, a *Veronese*, was Disciple of *Andrew Mantagna*; he wrought at *Mantua*, where he made several Pieces; and at *Verona* he dy'd in the Year 1509.

tinople,

tinople, for the Republick made a Present of their Works to *Mahomet* the II. who was so charmed therewith, that he sent for the Painters who had done them.

The Senate immediately sent *Gentil Bellin,* who at his Arrival at *Constantinople*, presented that Emperor with one of his Pictures, who so much admired it that he thought it impossible for Man to Express any thing so much to the Life.

This Great Prince not being able to keep *Gentil* any longer by reason of his Religion, which forbids Pictures, took his leave of this Famous Painter, heaping Honours upon him, as on a Person of the highest Reputation, offering him to grant him any thing he would demand of him. But *Bellin* only desired a Letter of him to signify to the Republick the Satisfaction he had received in him, which this Sultan readily and joyfully consented to; and *Bellin (e)* at his return gave it the Senate, who assigned him a Pension during Life.

(e) *John Bellin*, in his old Age, only drew Portraits, and introduc'd the Custom among the Nobles of *Venice* to have their Pictures drawn, them and their Families, a Custom very beneficial to the Painters.

CHAP.

CHAP. VIII.

The School of Florence *became very Famous by the great number of Excellent Men it produced.*

AS Painting became more perfect at *Venice*, by those Ingenious Painters I have mentioned, so the Great *(a)* Genius's in that Art continued daily to bring about the Re-establishment of the Arts of Designing.

(a) One of the greatest Genius's in Painting of the Age, 1400. was *Dominick Ghirlandaio*, of whom we have made mention in the Fourth Chapter, which is evident by the great number of his Excellent Works. Nature gave him a very great Inclination for Painting, which was the reason he left off from his Youth following the Trade of a Goldsmith, wherein his Father had Educated him; he was the first who invented that Dress which the *Florentine*-Maids wear on their Heads, called *Ghirlande*; whence he was named *Dominick Ghirlandaio.* As he succeeded in the true Methods of Painting, he imitated in his Colours the Ornaments of Gold, which till that time were done with real Gold. The Reputation of *Dominick* got to *Rome*, where Pope *Sixtus* the Fourth sent for him to Paint in his Chappel; at his Return to *Florence*, he painted the Chappel of *Ricci*, which was one of the chief Pieces; he was used to say that Designing was true Painting, and that *Mosaick* was the most durable; he dy'd at 44 Years of Age, in the Year 1493. His Disciples were *David* and *Benedict Ghirlandaio*, *Sebastian Maimardi*, *Michael-Angelo Buonarotti*, and several other Ingenious *Florentine*-Masters.

At the same time *Benedict da Maiano* distinguished himself at *Florence* in Sculpture and Architecture, as did also *Anthony* and *Peter Pollaivoli*, *Florentine* Painters and Sculptors; they dy'd at *Rome*, whither Pope *Innocent*, the Successor of *Sixtus* the Fourth caused them to come; they were very Curious, and the

the first, who studied Anatomy, whereby they made their Works the more perfect.

There appeared also at *Florence* about this time, *Philip Lippia*, Painter, who first taught to Paint varieties of Cloathing in his Figures, and therein imitated the Ancients; he had a great Genius in Ornaments and Grotesque, he wrought also in Plaister; and died at 45 Years of Age. Moreover *Luke Signorelli* of *Cortone*, got Reputation by his Painting in that City, and in *Arezzo*; he had a fertil Invention, and a great deal of Grace in Composing his Histories, and designed very well *Naked-Figures*.

Among the rest, the Illustrious *Leonard da Vinci* became a great Master therein; for from his Birth he had all the Advantages of Nature, which procured him an easy Entrance into all the Arts that depend on Designing, and Mathematicks, Musick, and Poetry, wherein he was Excellent.

Leonard learn'd of *Andrew Verrocchio* Painting and Sculpture, but in a short time surpassed his Master in Painting; he studied Perspective, and the Arts that depend thereon, and penetrated into the most hidden Secrets of Anatomy, *(b)* and the Motion of the Muscles, by the Studies which he made under *Mark Anthony de la Tour*, Professor in that Science.

(b) Leonard da Vinci, Michael Angelo, and all the best Designers studied Anatomy. *Da Vinci* carefully recommends that Study in his Treatise of Painting, as does also *Lomazzo* in his. *Charles Alphonsus* of *Fresnoy*, and *D. P.* his Commentator, have also shewed the necessity of *Myology* to become Excellent in Designing. The Author of the *Discourses on the Lives*, and the Works of the most Excellent Painters, is also of this Sentiment; but in treating of this Science, he explains himself in very confused terms, for he mistakes the Tendons for the Nerves; for in writing of the Statue of *Laocoon*, in a Conference, in the Academy, he expresses himself thus, saying, *The Nerves and*

and Muſcles form the chief Appearances of that Statue. And in his Book of *Diſcourſes*, ſpeaking of the Muſcles, he teaches in Page 315. of P. T. *That there muſt be had a ſpecial regard to the Muſcles and Nerves*: And in Page 556. he ſays, *That their Motions depend on the Fabrick of the Bones, and Situation of the Muſcles and Tendons, which ſuſtain them, and cauſe their Action.* In another place he ſays, *As the Muſcles and Nerves are more ſupple and pliant; which cauſes an Alteration in the Nerves*, &c. It will not be amiſs, to Explain this for the ſake of young Beginners. To do this, you are to conſider Three Parts in each Muſcle; the Head, the Belly, and the Tail, which are only their Beginning, Middle, and End; this end of the Muſcle, is that which is called the *Tendon*, reſembling Cords, which the Author of the *Diſcourſes* calls *Nerves*, at the Feet of *Laocoön*; where it is evident, that they are the *Tendons* of the long and ſhort *Entenſors* of the Fingers, which end at the Articulations of each of them, being there very viſible, by reaſon of the dolorous Motions, which *Ageſander*, the Sculptor, ſhews this Figure to have made at the biting of ſeveral Serpents. As to what this Author ſays, That *the Tendons ſuſtain the Muſcles, and cauſe them to Act*; this is to ſpeak without any underſtanding in *Anatomy* or *Deſign*; he might have ſaid, That the Tendons end the Muſcles, but not that they cauſe their Motion. For the Animal Spirits give Motion to the Muſcles, which are communicated to them by the Nerves, which are their Vehicle; but theſe Nerves are diffuſed, and loſe themſelves among the Membranes, and Fleſh, by ſmall *Ramuli* or Branches, which end like Hairs; ſo that they cannot be ſeen without the Skin; on the contrary, they are the Tendons that are there ſeen, which indeed the Ancient Language calls Nerves, when Anatomy was not arrived to that Perfection as now-a-days. This appears in an old Tranſlation of the Bible, *Gen.* 32. 25. where the Angel after having wreſtled all Night with *Jacob*, not being able to overcome him, touched him on the Nerve of the Thigh, and immediately it dry'd and wither'd, and he became Lame (this Nerve is properly the Tendon of the Muſcle, called the *Biceps* of the Thigh). In Memory of this Action, the Children of *Iſrael* did not Eat in Animals this part, like the Tendon, which was withered in *Jacob* by the touch of the Angel of the Lord. *Idem, Ver.* 32. which evidently proves, that it is not only the Nerve, but the Tendon which makes part of the Muſcle.

The Beauty of the Celebrated *Leonardo*, advanced his Reputation throughout all *Italy*, and beyond it, which made *Lewis Sforza*, Duke of *Milan*, send for him to come to him. The first thing he set about, was to Re-establish the Academy of Architecture, founded at *Milan* a hundred Years before, by *Micheline*. For he shewed the way to that Assembly to leave their old *Gothick* Manner. He made for this Prince several Pictures, and among the rest, the admirable Supper of the Refectory of St. *Dominick*: He found out the Invention of making the Canal, which carries the Water from *Adda* to *Milan*, and to make that River navigable for thirty Miles beyond it.

But as *Leonardo* was always meditating on extraordinary Things, for the Glory of the Prince whom he served, he made a Model in Earth of a Figure on Horseback, of a remarkable heigth, and singular Beauty, with a design to Cast it in Brass; but that was not done, whether for the difficulty of Founding so great a Work, or for some other Reason; and this fine Model was ruined when the *French* conquered the *Milanese*.

After *Lewis Sforza* was carried into *France*, *Leonardo* returned to *Florence*, where he Painted several Pieces, and designed upon large thick Paper, like Pastboard, which *Raphael* also made use of, and thereon brought to Perfection the Method of *Perrugin*, his Master. *Julian de Medicis* did no less Honour to *Leonardo da Vinci*, than the Duke of *Milan*. For, besides the other Caresses he shew'd him, he carried him to *Rome* to the Election of *Leo* the Tenth, and he receiv'd of this Pope the like Honour; but the Jealousy between

tween him and *Michael Angelo* displeas'd the Court of *Rome*, and obliged him to go into *France*, where *Francis* the I. had passionately desired his Company, for the Esteem he had for his Person, and Pictures, which hung up in his Closet at *Fontainbleau*.

In this Royal House this Painter grew Aged, and made an Illustrious End; for after he had received much Honour and great Riches from this Generous Prince, he fell Sick; and when his Majesty was advertised of it, he went to Visit him. *Da Vinci* would needs raise himself up to receive so glorious a Visit; whereon finding himself extream Ill, the King approaching him Embrac'd him, and he Expired *(c)* in his Arms.

This Great Monarch loved Learning and Arts, with so much Passion, that he esteem'd it a Glory to Paint and Design; and it may be said, That this King revived Painting, and Sculpture, and Architecture. For he was not contented to send for *Leonardo da Vinci* only, but he drew from

---

(c) Leonardo da Vinci died at the Age of 75 Years; besides his Treatise of Painting, which is Printed, he composed several other Books; one of the Anatomy of Human Bodies with Figures; one of the Anatomy of an Horse; another of Lights and Shadows; and one of the Nature, Weight, and Motion of the Water, filled with Designs of Machines; but unfortunately they were never Printed. *John Baptista Strozzi* has left us these Verses in his praise:

Vinci costui pur solo
Tutti altri: & Vince Fidia, & vince apelle:
Et tutto il lor vittorioso Stuolo.

He had for his Pupils, *John Antony Boltraffo*, a *Milanese*; *Francis Melzi* of the same City; and some hold that *Andrew de Solario* was also his Pupil.

Florence a great number of Ingenious Men, as *Andrew* (d) *del Sarto*, *Rosso*, *Dominick* the *Florentine*, *Salviati*, and several other Excellent Painters, and Excellent Sculptors; as he did also from *Mantua*, *Primaticcio*, a *Bolonian*, and *Nicholas* of *Modena*, all of whom work'd in, and embellish'd the Royal Houses, and stirr'd up the *French* to Emulation, which made them very much improve in the Art of Designing.

Among these Illustrious *Italians*, *Andrew del Sarto* held the first Rank in the *Florentine*-School, for the Correctness of his Designing, and because he had raised Painting to his highest Degree of Perfection.

(d) *Andrew del Sarto* was Born at *Florence* in 1478. he learnt the Trade of a Goldsmith; then he took to Painting under *Peter Cosimo*, who was then esteemed to be one of the best Painters in *Florence*. He studied also in the Council-Hall, the Pieces done by *Leonardo da Vinci* and *Michael Angelo*, and made several admirable Pieces at *Florence*, as the Cloyster of the *Annunziata*, *la Madonna del Sacco*, and several others, which gain'd him a very great Reputation. His Disciples were *James de Puntormo Solosmeo*, *F. Francisco di Sandro*, *Francis Salviati*, *George Vasari*, and *Andrew Sguazzella*, who very much imitated him; he work'd in a Palace a little without *Paris*, as also did the said *Vasari*; and it is very probable, that it was from hence that those Pictures were carried to *Paris*, which are in the great Gallery of the Jesuits, which have the Way of Designing, and Method of *Andrew del Sarto*. *Andrew* lived forty two Years. *M. Peter Vettori* made this Epitaph on *Andrew del Sarto*.

Admirabilis ingenii Pictori, ac Veteribus illis omnium judicio comparando,

Dominicus Contes discipulus, pro laboribus, in se instituendo susceptis, grato Animo posuit.

Vixit Ann. 42. *Ob. A.* MDXXX.

Peter

Peter Perugino (e) had the ſame advantage at *Florence*, and at *Rome*, where he made ſeveral Excellent Pieces, and particularly in the Chappel of *Sixtus* the Fourth.

But that which augmented the Glory of this Ingenious Painter, was, that he had for his firſt Diſciple, *Raphel Sanzio d'Urbin*.

(d) Peter Perugino dy'd at 78 Years of Age, in the Year 1524. Beſides his Diſciple *Raphael*, he had ſeveral other very ingenious ones, as *Pinturicchio Perugino*, *Rocco Zoppo*, a *Florentine*, *Philip Salviati*, *Le Monte Varchi*, *Baccio Ubertino*, a *Florentine*, *Peter John*, a *Spaniard*; but one of his beſt, was *Andrew Lewis d'Aſceſi*, and *Benedict Caporali*, who alſo gave himſelf to Architecture, and made Comments on *Vitruvius*.

CHAP. IX.

Of the Perfection of Painting in the last Age.

IT was *Raphael d' Urbin*, who raised Painting in the last Age to its highest degree of Perfection: His Works which are at *Rome*, at *Florence*, at *Bologna* (*a*) and in *France* are illustrious Proofs of it, and give Subject both for our Admiration and Study.

(*a*) At *Bologna* in the Church of St. *John* on the Hill are some admirable Pieces of *Raphael*, which represent St. *Cecilia* with other Saints. *Raphael*, when he had finished this Picture, sent it to *Francis Francia* a Painter of *Bologna*, praying him to take care to set it up at the Altar he had disign'd it for; *Francia* who believ'd himself to be a better Painter than in reality he was, and who had a great Desire to see the Works of *Raphael*, whom he only knew by Fame, and by the great Reputation he had gotten, was glad of this Occasion, but he had no sooner taken the Picture out of its Case, but he was so surprized at its Excellence, and thereupon conceived such a Melancholy by finding himself so much Inferiour to *Raphael*, that he fell Sick and in a few days dyed. *Vasari*, *Vita de Pitt.* &c. *Francis Francia* was born in the Year 1450; he was brought up a Goldsmith, wherein he excell'd in working in Enamel, and graving of Coins for Money; his Medals equall'd those of *Caradosse*, as is to be seen by those of Pope *Julius* the II*d.* of the Seignior *Benti-Voglio*, and by all the Coins of the Money of *Bologna* which he cut as long as he lived. He took up Painting after he was acquainted with *Andrew Mantegna*; he was the first Painter of *Bologna*, and excelled all the *Bolognians* that went before him; his School was so Famous that by relation of *Malvasia*, he had brought up two hundred Disciples; one of the best who learned of *Francia* was *Laurence Costa*, whereof we have spoken in the VIIth Chap. *Malvasia Vite de' Pitt.*

This

This Author denies what *Vasari* relates of the Death of *Francia*, because this Painter had seen other Pictures of *Raphael*, before he received that of St. *Cecilia*; and had testified to *Raphael* in Letters that passed between them, the Esteem he had for him, as the Painter of Painters; which he takes notice of in these Words, *che tu solo il pittor sei de' pittori.*

Malvasia moreover complains of *Vasari*, That he would not own that there were Painters at *Bologna* at least as soon as at *Florence*, for he says, that in the Year 1115 to 1140 there appear'd at *Bologna Guido*, *Ventura* and *Orson*, who embellish'd with Pictures the Churches of *La Madonna de Lambertazzi*, of St. *Estienne*, and several others of that City. Afterwards appeared *Marin* the Goldsmith and Engraver, and *Franco de Bologna* Painter, contemporary of *Giotto*, who notwithstanding follow'd the *Gothick* Way; in the mean time they were very much praised by *Dante*: *Franco* work'd for Pope *Benedict* the IXth, in the *Vatican*. It was he who set up the first School of Painting at *Bologna*, and brought up several Pupils, and among the rest *Simon*, *Jacob de Avanzi*, and *Vitale* who surpassed him. This last flourished about the Year 1345, and the others in 1370. At first *Simon* only painted Crucifix's, whence he got the Name of *Simon* of the *Crucifix*; and as for *Jacob* he only drew Pictures of the Virgin: Their Works have been praised by *Michael Angelo* and the *Characci*.

At the same time appeared *Galeazzo* of *Ferrara* and *Christofano da Modena*, these Painters wrought in the Church called *La Case di Mezzo*, without the Gate *Mammola*: And all their Works appear'd in the Year 1400. *Jacob* moreover work'd with *Aldigieri de Levio* a Famous Painter. *Lippo Dalmasio* was Disciple of *Vitale* and taught Painting to *M. Galante* the *Bolognian*: This *Lippo* as *Malvasia* pretends painted in Oyl. From the Year 1400. Painting grew more and more to Perfection at *Bologna* by *Mattheo*; one of his most famous Pieces was at St. *Francis*, which he painted in Oyl in 1443 under the little Gate of the Fishery. Afterwards *Severus* of *Bologna* wrought in 1460. *James Ripenda* painted several Pieces at *Rome*, and Designed the whole *Trajan* Column; there were at that time several very good *Bolognian* Painters, whereof *Marco Zoppo* was One, his Works appear'd about the End of the Age 1400, he was Disciple of *Squarcione*: But his greatest Glory was to have brought up *Francis Francia* who revived Painting at *Bologna*, from the low Estate whereunto it was fallen, and introduced the true Method and Gusto of Designing and Painting as we have shewn.

This rare Person had a very happy Genius, and from his Infancy a great Inclination for Painting: He learn'd the Principles from his Father, in the City of *Urbin*, which was his Native Country: But his Father seeing that from his Youth he exceeded him, put him to *Peter Perugino* one of the most renowned Painters of *Florence*: Whom *Raphael* in a short time so well imitated, that oftentimes the Work of this Disciple surpassed that of his Master. After *Raphael* had left *Perugino*, he travelled to *Siena*, where he heard of the great Esteem that was made at *Florence*, of a Piece whereon was designed a Battel which the Famous *Leonard da Vinci* made for the Council Hall. He understood also that there was another Piece of Designing very much admired, which *Michael Angelo* had done in the same Hall, where *Leonard* and *Michael Angelo* had painted each one half. This obliged *Raphael* to leave his Work to go to *Florence* to see these two Famous Pieces: Which he had no sooner seen, but he bethought himself that he must study hard to acquire those Excellences in Designing, wherein he then acknowledged himself inferiour to those two Ingenious Painters.

Thus he studied very hard to acquire the true Idea of those fine Airs of the Head, that roundness, force and perfection of the Works of *Leonard*: he also observed the Beautiful outlines of the naked Figures, in the Designs of *Michael Angelo*, and that that Beauty and Correctness proceeded from the true Proportion, and natural Situation of the Muscles, and the just observation of their Motions; *Raphael* that he might acquire this Knowledge, set himself diligently to study Anatomy, and his whole Design was to quit the

manner

manner of his Maſter *Peter Perugino*, wherein he happily ſucceeded: For it was generally more petite, a dryer, and a harder manner than that of *Leonardo*, or *Michael Angelo*.

This Method of *Perugino* had not that roundneſs nor true Guſto as the Pieces of *Frà Bartholomew* (*b*), of St. *Mark*, one of the Imitators of *Leonard*. *Bartholomew* by help of his Studies, and the great Eſteem he had for the Works of that Excellent Man, arrived to that degree of Perfection in true Deſigning, that he was one of the moſt Excellent Painters of his Time. Several Pictures which are at *Florence* and at *Lucca*, in the Churches of St. *Martin* and St. *Romanus* are illuſtrious Proofs it: They appear to this Day as freſh as if they were newly painted: For beſides the Beauty of their Deſigning they had a very fine Colour, and a wonderful Relief cauſed by a juſt diſtribution of Light and a grand Force of Shadow, with an admirable Union and Perfection.

The Beauty of theſe excellent Pieces very much charmed *Raphael* at *Florence*, and obliged him to contract an intimate Friendſhip with *Bartholomew*, from whom he learn'd with a great deal of Care

---

(*b*) *Bartholomew*, according to the Language of that Country called *Baccio*, began to learn Painting under *Benedict de Maiano*, and afterwards under *Coſimo Roſſelli*, and at laſt he ſet himſelf to Study the Works and Method of *Leonard da Vinci*: He was perſwaded by the Famous *Jerom Savonarola*, a *Dominican*, to quit Temporal Affairs, and to burn all his Works and Deſigns, among which were ſeveral naked Figures, and by a Vow became one of that Religious Order, in the Convent of St. *Mark* at *Florence*; whence he was ſince named *Frà Bartholomew*, of *St. Mark*; he dyed at the Age of 40 Years in 1517; his Diſciples were *Cechino del Frate*: *Benedictus Ciamfanini*, *Gabriel Ruſtici* and *Frà Paolo Piſtoleſe*.

and

and Advantage the way of Painting and Colouring: The Friendship of *Raphael* was also no ways disadvantageous to *Frà Bartholomew*, for *Raphael* communicated to him the Rules of Perspective, which he was not before so well acquainted with as he.

Thus *Raphael Sanzio*, joining to the Gifts Heaven had favoured him with, all the care and different Studies that were necessary, formed that fine Method of his, which shines through all his rich and judicious Compositions. His Postures are easy, natural and lively in each Expression, his Proportions elegant and taken from the fine Figures of the Antients, all the Airs of his Faces so noble that they seemed to have something of Divine in them; in short, he finish'd all the Extremities of his Figures with the utmost Perfection, and had the truly fine Way of cloathing them; these are those excellent Parts of the Art which make his Pictures the most perfect among the Moderns, which this great Painter has made appear in the Palace of the *Vatican*, in all the Halls, and all the Lodges which he painted.

This is particularly to be seen in his Piece of the Transfiguration at St. *Peters*, in *Montorio*, which has always been esteemed as one of the chief Pieces of Painting, and best Pictures in the World. Those also which *Francis* the I. caused him to make in Oyl, and which are carefully preserved in the Cabinet of the King, sufficiently testify this Truth.

This Piece of the Transfiguration was also the chief Ornament of his Funeral Pomp, which redoubled the publick Sorrow, when they saw that admirable Picture, near the Body of that rare Person, and that Death had so soon deprived that

Excellent

Excellent Painter of Life, who will always live in the memory of the Lovers of this Art.

By this it is easy to judge that *Raphael*, was the most excellent Genius in this ART, of the last Age, and that he carried it to its highest Perfection. But we may also say, that this admirable Man was Happy to flourish under the Popedoms of *Julius* the II*d.* and *Leo* the X*th.* Princes very zealous for the revival of the Arts of Designing. For this last Pope loved *Raphael* with such an Affection, that at the time this Excellent Painter dyed, this Generous Pope had proposed to Honour him with a Cardinals Hat (*c*), and these Hopes hindred *Raphael* from concluding a Marriage with the Neice of Cardinal *de Bibbiena*, who desired it with a great deal of Zeal.

(*c*) *M. Esprit Flechier* Bishop of *Nismes*, relates this of *Raphael* in his History of Cardinal *Ximenes* Tome 2. P. 187.

Raphael made *Julius Romanus*, and *John Francis* his Heirs who were his Pupils; he dyed at the Age of 37 Years, and was buried in the Rotunda, where *Bembo* made his Epitaph,

D. O. M.

Raphaeli Santio Joan. F. Verbinat. Pictori Eminentiss. Veterumq; Emulo, cujus spirantes prope Imagines si contemplere, Naturæ atq; Artis fœdus facile impexeris. Julii II. *& Leonis* X. *Pont. Max. Picturæ, & Architect. Operibus gloriam auxit A.* XXXVII. *integer integros, Quo die natus est, eo esse desiit* VIII *Id. April.* M. D. XX.

Ille est hic Raphael, timuit quo sospite vinci
Rerum magna Parens, & moriente mori.

CHAP.

CHAP. X.

Of the Painters of Lombardy *who contributed to the Re-establishment of the ART.*

AT the same time that *Raphael* and his School revived Painting at *Rome*, the ingenious Artists of *Lombardy* (*a*) no less contributed towards it in their Country: So that we may look upon the beginning of the last Age, as the happy Time wherein the Arts of Designing arrived in *Italy* to their highest Perfection.

(*a*) In *Lombardy*, and the Provinces of the State of *Venice*, there were several Contemporary Painters, Disciples of the *Bellini*, who contributed to the Re-establishment of Painting in several Cities, although we only consider them as of the second Classe, and these are the *Dossi* of *Ferrara*, *Sebeto* of the same City, *Jacobello de Florus*, *Guerriero* of *Padua*, *Justus* and *Jerom Campagnola*, *Julius* his Son, *Vincent de Bresse*, *Lewis Vivarino*, *John Baptista de Corrigliano*, *Mark Basarini*, *Giovannetto Cordeliaghi*, *Bussiti*, *Bartelemi Vivarino*, *John Mansueti*, *Victor Bellin*, *Bartelemi Montagne de Vincenze*, *Benedictus Diada*, *John Bonconsil* and *Victor Scarpaccio* who was the best of them all. There were also in those Countries at the same time several Good Sculptors, as *Bartelemi de Regge* and *Augustin Busto*. There was also at *Bresse*, *Vincent Verochio* who was Excellent at Painting in *Fresco*; there was also in the same City *Jerom Romanino*, a good Designer and ingenious Artist; but the most Excellent of those Painters at *Bresse* was *Alexander Moretto*. But to return to *Verona*, there were very Good Painters, for, besides *Maestro Zeno* a *Veronese*, *Liberale* was very Excellent, who was a Disciple of *Estienne Veronese*, who had also others, as *John Francis Caroto* of the same City, *Paul Cavazzuol* and *Francis Torbido*, also *Baptista de Angelo* his Nephew. *Moro* learnt from his Youth of *Georgeon*, and whom he left an Account of a Quarrel they had at *Venice*, and retired to *Verona*, where for some time he left Painting, and afterwards took it up again in the School of *Liberale*.

For

For about that time, *Antony* (*b*) *da Correggio* by a particular Instinct of Nature, without having any Master, acquired a very agreeable and charming Way of Painting. This ingenious Man may be well termed the first Painter of *Lombardy*, although the course of his Life was but short, and his Merits not sufficiently known to those who employ'd him: Notwithstanding his excellent Works had the happiness of being Esteem'd as Patterns of the finest Way of Painting, and to have shewed the true Relish and Perfection of the Art to *Baroche*, to *Procaccino* and the Famous *Caraches*, who all zealously imitated him, and particularly Studied his Works: Especially those which

---

(*b*) *Antony da Correggio* was he who brought Painting in *Lombardy* to its higest degree of Perfection; he made two Pictures for Duke *Frederick* of *Mantua*, which he sent to the Emperor; when *Julius Romanus* saw them, he confessed that no body had advanced Painting and Colouring to so high an Excellence before.

These two Pictures were carried to *Rome* by Queen *Christina*, one whereof is a *Leda* with other Women bathing themselves, which are of an incomparable Beauty and Perfection, as are also those in the Kings Cabinet painted both in Oyl and water Colours. *Correggio* received at *Parma* a payment of sixty Crowns in *Quatrini* (Money of Copper,) by carrying of which he so over-heated himself that he dyed at the Age of 40 Years; he made his Chief Pieces about the Year 1512.

M. Fabio Segni a *Florentine* Gentleman made this Epigram on him:

Hujus cum regeret mortales Spiritus artus
Pictoris, Charites supplicuere Jovi.
Non aliâ pingi dextrâ Pater alme rogamus,
Hanc præter; nulli pingere nos liceat.
Annuit his votis summi regnator Olympi:
Et juvenem subitò sidera ad alta tulit.
Ut posset melius Charitum simulacra referre
Præsens, & nudas cerneret inde Deas.

made

made the City of *Parma* so Famous, as the Paintings in Oyl of this Illustrious Painter, which are in the Churches of St. *Anthony*, St. *John* and St. *Francis*, and in other Places: But *Hannibal Caracche* set himself to study the finest Ways, the fine Airs of the Head, the Roundness, and the Relief which are very surprizing in those admirable Stroaks, which *Correggio* painted in *Fresco*, in that City in the Churches of the Cathedral and of St. *John*. It was from these fine Pieces that the Chevalier *Lanfranc*, took his Idea, in that fine Piece he did at *Rome*, in the Church of St. *Andrew de Laval*, and in others that he painted at *Naples*; for *Le Corregio* was the first of the Painters who made that Sort of Pieces in *Fresco*: And of such a surprizing Design, that the Figures seem'd streight and upright contrary to the Nature of the concave Superficies of the Vault, and those excellent Pieces serve still for Patterns to those who study the same Sorts of Work.

We may also rank among the famous Painters of *Lombardy*, *Francis Mazzuolo* (*c*) call'd *Parmeggiano*,

(*c*) *Parmeggiano* was a very handsom Man, of a very fine Air, and looked more like an Angel than a mortal Creature. *Parmeggiano* after he went from *Rome* gave himself to *Alchymy*, and made several tryals to fix Mercury, which depriv'd us of the rest of his Works.

Besides *Parmeggiano*, the City of *Parma* furnish'd us with several other Good Painters, as *Michael Angelo Anselmi*, who made a Piece after a *Carton* of *Julio Romano* in the Church of *Notre-Dame della Stoccha*, and made there several other Pictures. *Jerom Mazzuolo* Cousin of *Parmeggiano* gained also a great Reputation.

Polidore as well as several other Ingenious Men left *Rome* when the Imperialists came to Besiege it; he went to *Naples* where he painted some Fronts of Palaces, and some Pictures in Oyl: Afterwards he went to *Messina*, where he made several Pieces in Fresco and in Oyl, and as he was about to return to *Rome* again, he was assassinated in his Bed by his Servant, who robbed him in the Year 1543.

and

and *Polidore Caravaggio :* The Beauties which are to be ſeen in the Pictures of the firſt, Surprize at firſt Sight of the beholders; which was cauſed by his agreeable Way of Painting.

He had ſo happy a Genius, that at the Age of ſixteen Years he made of his own head ſeveral fine Pictures at *Parma*, and in the State of *Mantua*, where he work'd till he was nineteen Years of Age, and then he went to *Rome*; the Reputation of the Works of *Raphael*, and of *Michael Angelo* drew him thither: He carried along with him three little Pictures, and his own Portrait; which were no ſooner ſeen by Cardinal *Datary*, but he was introduced to Pope *Clement* the VII*th.* who was charmed with the Beauty of his Pictures. *Parmeggiano* by this means got into the Service of the Pope, for whom he made ſeveral Pieces, and, during the time he was at *Rome* he ſo much ſtudied the Paintings of *Raphael*, that People uſed to ſay of him, that the Spirit of that great Painter was transfuſed into *Parmeggiano.*

This young Painter had ſuch a Love, and ſo aſſiduous an Application to his Art, that being at *Rome* when it was Sacked by the Imperialiſts in 1527, and ſome Soldiers entring into his Chamber when he was at Work, he was not at all concerned, and ſo he was taken and ſet to be ranſomed: And bought himſelf off by ſome of his Pictures, being happily fallen into the Hands of a *German* Captain who was a great lover of Deſigning; but he was no ſooner at Liberty, but he was taken again by other Soldiers, who robbed him of all he had. This misfortune cauſed his Return into *Lombardy*, where in 1548, he dyed at thirty ſix Years of Age.

Polidore da Carravaggio learned Painting in the School of *Raphael*, and perfected himself by a through Study of the Antients: His Painting is very Admirable, so well mixed with Lights and Shadows, that it made him pass in that Point for the best Painter that ever was. The Art of Designing is very much indebted to him for his rich Inventions of Trophies, Vessels and other Ornaments which he left to Posterity.

CHAP. XI.

Painting, in Point of Colours, was brought to its greatest Beauty at Venice.

THE School of the *Bellini* having, as we have seen, begun to revive the true Gust of Painting; their famous Disciples *Georgeone* and *Titian*, did much exceed them; for they were acknowledged, as they yet are, by all Painters, for the greatest Masters in the Arts of Colouring, and making Landskips, that ever were.

Georgeone (*a*) *del Castel Franco* was brought up at *Venice*; he learn'd to play on the Lute to admiration, and having also a good Voice, he became an Excellent Musician. He also apply'd himself there to Painting, where after having in a short time learnt the Way of the *Bellini*, he surpassed them, by reason of the vivacity of his Genius, and his strong Inclination to Painting, and his

---

(*a*) *George del Castel Franco* was surnamed *Georgeon* by reason of his fine Aspect.

Studies

Studies on the Pieces of *Leonardo da Vinci*, whom he happily imitated in the force and ſweetneſs of his Manner. It was by theſe means that *Georgeone* attain'd to the true Way of Painting and Colouring, for which he was fam'd at *Venice* and in *Treviſan*, and for the Pieces in *Freſco* which he there painted, and for the Pieces in Oyl of the Portraitures of the greateſt Captains, as that of the Prince *Gaſton de Foix* which is to be ſeen in the Kings Cabinet.

He alſo gave proofs of his Wit and Knowledge in a Diſpute he had at *Venice* with ſome Sculptors, concerning the Preeminence they pretended to over the Painters, becauſe Sculpture repreſents all the Parts of the Body, whereas Painting repreſents only one: But he ſhew'd them the contrary of this in one of his Pictures, wherein he ſhewed four different Sights or Parts of a Figure. To do this he painted a naked Man who ſhewed his Shoulders, and on the Ground he repreſented a Fountain where were to be ſeen by Reflexion the (*b*) Fore-parts of the Figure. On one of

---

(*b*) The Reflexions of Objects from poliſh'd and ſhining Bodies, as well as from Diaphanous ones, like the Water, are very agreeable in Pictures, when made by the Rules of Diopticks, as is done by the Illuſtrious *Pouſſin*, who in that as well as ſome other Parts of Painting has exceeded all other Painters. The Author of the Diſcourſes, *&c.* witneſſeth this, and blames Painters for neglecting the Study of them. He gives us in that Part of his Book the Reaſon of thoſe Sorts of Reflexions by a Geometrical demonſtration on a Landskip he Engraved; whereon is repreſented a Terras Walk and a Pillar thereon on the Bank of a River, where they are reflected: But for this Landskip he did not chuſe a good Deſigner, for on the Water he ſhews Places beyond the Column over the top of it, where there could only be the Reflexion of the Terras; wherefore this Example ought not

to be taken for a Pattern; in the mean while it is easy to find the Practice of representing these Reflections: It is only necessary to take the Heigth of the Objects on the River's Bank, and lay them down perpendicularly in a right line forwards to the place where the extremity of the Object reflected would come. But to find the Reflexion of those that are distant from the Bank of the River, you must prolong the Surface to the Plan of the Elevation of the Bodies, and so take the Heigth of this Plan found or imagined, and turn it perpendicularly forwards, then its extremity will be the term of the Reflexion of the Object that appears on the Water. In the explication of the principal Terms of Painting, we will give a more ample Demonstration of this in Figures.

the sides he made a Suit of polish'd Armor whence one of the Sides was reflected, and on the other side there was seen a Looking-Glass which reflected the other: And after this way *Georgeone* represented at one View those different Aspects; and this Picture was esteemed one of the best of his Painting. This excellent Person dyed at the Age of thirty four Years of the Plague in 1511, with this further Encomium, that he had taught the true Way of Painting to *Titian* and *Sebastian*, afterwards called *Frate del Piombo.*

Titian Vecellio of *Cadora* was born in 1477, he came to *Venice* at ten Years of Age, where he gave the first hints of his Inclination to Painting; his Friends put him to *John Bellino*, where he presently discovered an excellent Genius for learning all the Arts necessary and requisite to Painting. But in the Year 1507, finding that the Method of *Georgeone* surpassed that of *Bellino*, he imitated *Georgeone* with a great deal of care, and became his Disciple, and even exceeded him, for he became the most famous Colourer of his Time: As all Painters have since acknowledged.

This

This obliged *Michael Angelo* to ſay when he knew *Titian* at *Rome*, That if at the beginning of his Studies, he had been as happy as the *Florentines*, and the *Romans*, to have had as well as they the Antiquities to have learned by, he would been the firſt Painter in the World.

Notwithſtanding *Titian* Deſigned the beſt of any of the *Venetian* School; he particularly excelled in Deſign thoſe of the laſt Age, and this appear'd in his Picture of Loves which was at *Rome*, in the *Ludoviſian* Vineyard: For the Illuſtrious *Pouſſin* ſtudied afterwards with the Famous Sculptor *Francis Fiamingo*, who made the Cupids in that Piece, and who by this means learned thereby the true Guſto and way of making Infants, whereby he got ſo great an Eſteem for Sculpture.

Moreover this great Reputation of *Titian* (*c*) made him ſought to by all the Princes of *Europe*, to draw their Pictures, of whom he obtain'd great Honours and large Penſions: Thoſe which he obtained from *Charles* the V*th*, and *Philip* the II*d*, ſufficiently teſtify the Eſteem they made of his Merit in *Italy*, *Germany* and *Spain*, where he glorioſly embelliſh'd the Eſcurial, as he had done other famous Cabinets of *Europe*.

(*c*) The Merit of *Titian* was ſo much valued by *Charles* the V*th*, that he honoured him with the Dignity of a Knight and Count *Palatine*, and gave him ſeveral Marks of his Eſteem: One day as the Emperor was ſeeing him Paint, *Titian* let fall his Pencil, the Emperor immediately took it up, ſaying, that *Titian* deſerved to be ſerved by *Cæſar*; and the Grandees of the Court being jealous of the Honours the Emperor heaped on him, the Emperor ſaid He could every Day make Great Men, as they were, but he could not make a *Titian*. As often as he painted this Great Prince, he received a Preſent of a thouſand Crowns of Gold. Among the reſt of the Princes of *Europe*

whose Portraits he drew, he did that of *Francis* the *Ist*, which is still in the Cabinet of the King at *Versailles*, and appears very lively.

Titian moreover began the Designs of several Pieces in *Mosaick* in the Church of St. *Mark*, which were finished by *Valerius* and *Vincent Zuccheri*, the best Artists of those Times. *Titian* dyed of the Plague in the Year 1576, Aged 99 Years.

Several Painters endeavoured to follow the Manner of Colouring of *Titian*; but he had but few Disciples, because he did not care to take the Pains of Instructing them: Among those he did Teach, the most Ingenious were *John de Calker*, who lived not long, and dyed at *Naples*, and *Paris Bordone* of *Trevisano*, who imitated *Titian* the best of any. He made some excellent Pieces in Oyl, and in Fresco at *Venice*, at *Vicenza*, and at *Trevis*, with several fine Portraits and Pictures in the Churches: He came into *France* and served *Francis* the *Ist*, whose Portrait he made, as also those of the handsomest Ladies at the Court, and several Pieces of History. He also work'd for the Princes of the House of *Lorrain*; then he went and painted at *Ausburg* and *Milan*, whence he retired into his Country, and only work'd for his Pleasure, and lived very happily to the Age of 75 Years, and then dyed.

John Marius Verdizzoti, an illustrious Citizen of *Venice*, was a great Intimate of *Titian*, and ought to be reckoned among his Disciples, since he learn'd of him to Paint. There are Engraven some Designs of *Verdizzoti*, which are *Esop*'s Fables, very curiously done.

CHAP.

CHAP. XII.

The ſame Curioſity was in all the Courts of Europe, *and chiefly in that of* Mantua.

BY the Examples of all thoſe great Men we have but now mentioned, it is evident, that this Curioſity had got among the Great Princes of the laſt Age, who gave Proofs even to Emulation of their endeavours to Revive the Arts of Deſigning. Thus Painting and Architecture made great Progreſſes by the Protection they found from the Princes, and the Ingenuity of thoſe Excellent Perſons who Cultivated them.

At this time theſe Arts continued to flouriſh at *Mantua*; for after Deſigning had begun to be eſtabliſhed there by the Curioſity of thoſe Marquiſs's and Dukes, who employ'd *Leon Baptiſta Alberti Coſta*, and *Andrew Mantegna*, the famous *Julio Romano* made that City very fine.

Thus, when this Illuſtrious Deſigner had finiſh'd Painting *Conſtantine*'s Hall at *Rome*, which *Raphael*, his Maſter, was to have done; *Frederick*, Duke of *Mantua*, went thither, where he was ſo charm'd with *Julio*, that he oblig'd him to leave *Rome*, and come to *Mantua*.

He there immediately ordered him to Build the Palace of *T.* whereof he afterwards painted all the Apartments; and it was in theſe Magnificent Works, that he ſhew'd the Greatneſs and Vivacity of his Genius; there is to be ſeen on the four ſides of the Hall, which is painted in Freſco, the Overthrow of the Giants; and on

the Cieling, *Jupiter* darting his Thunderbolts; as also all the rest of the Gods amazed at their Boldness. *Julio*, moreover, painted the *Loggia* or Gallery of this Palace, where are the Histories of *David*; and also Embellish'd the Great Hall with the Fables of *Psyche* and *Bacchus*. He adorn'd several other Apartments with Pictures and Stucco-work, which were all very admirable.

He painted, moreover, several Battels out of *Homer*'s *Iliads* in the Palace of St. *Sebastian*, and made fine Pieces of Tapistry for the Duke of *Ferrara*, which represented the Combats and Triumph of *Scipio Africanus*, whereof the King, the Duke of *Mantua*, and the Duke of *Modena*; have each a Suit of Hangings, very richly highten'd with Gold *(a)*.

But as his Genius was universal, and he excelled in all the Parts of Designing; Architecture, which is one of them, took up most of his time at *Mantua*; for besides the Palace of *T.* which he Built, he made the Church of St. *Peter*, and several others of a very regular Architecture. It was he also who found the way of preserving that Noble City from the Inundations of Water of the *Lake*, which runs round it; he Built there several Magnificent Palaces, and caused the great Streets to be enlarged, which are very beautiful.

Julio Romano gained so much here by the Esteem of the Duke, and of the Cardinal his Brother, that he used to say, this Painter was

---

(a) These Tapistries were made in *Flanders* by *Nicholas* and *John Baptista Roux*, very ingenious Workmen.

more

more Master of *Mantua* than he himself. Thus the Esteem and Honour he received of these two Princes, engaged him to stay there, and not return to *Rome*, although the Pope desired it, to make him chief Architect of St. *Peter*'s Church *(b)*.

This shews us, that not only Painting flourish'd in several Cities of *Italy*, and at *Mantua*; but also that Architecture has always been inseparable from Designing; and more particularly to shew the Progress of Architecture after it's arrival. I will begin with it from the time of *Brunelleschi*, 100 Years before *Julio Romano*.

(b) Julio Romano died at the Age of 45. in 1546. There was made on him this Epitaph,

Romanus Moriens secum tres Julius Artes
Abstulit (haud mirum) quatuor unus erat.

This great Painter had several Disciples, the best were *Primariccio*, a *Bolognian*, *John dal Lione*, *Raphael dal Colle Borghese*, *Benedict Pagni da Pescia*, *Figurino da Faensa*, *Rinaldo* and *John Baptista Mantuano*, and *Fermo Guisoni*.

At *Cremona*, near *Mantua*, Painting began to flourish ever since *Pordenone* made there some Pieces in Fresco, and in Oyl, which shew'd the true Gusto of Painting to *Camillo*, Son of *Boccacino*, to *Bernard da Gatti*, called *Soardo*, who work'd at *Panna*, and to *Galeazzo Campo*, who had three Sons Painters, *Julius*, *Anthony*, and *Vincent*. *Julius* became famous; his Disciples were his two Brothers, and *Lactantius Gambaro* of *Brescia*: But those who did him the most Honour, were Four Sisters of a Noble Family, who learnt Painting of *Julius Campo*. They were named *Sophonisba*, *Lucia*, and *Europa*, and *Anna Angosciola*; *Sophonisba* was carried by the Duke *d'Alva* into *Spain*, and enter'd into the Service of the Queen; the Beauty of her Works being made known to Pope *Pius* the IVth, he desired to have by her Hand, the Picture of that Queen, which was admired by all *Rome*; the Pope returned his Thanks to this Illustrious Paintress by a Letter; her Two Sisters were also very famous for Painting. *Vasari*, *Vita di B. Garofalo*, p. 561.

In Sculpture, as well as Painting, there have been Women very famous, particularly *Porperzia de' Rossi* of *Bologna*, who was very much admired in that City for her Painting, and by the Works she made in Marble; she died in the time that *Clement* the VIIth came to *Bologna* to Crown *Charles* the Vth. This Pope had a great desire to see this Illustrious Lady, but she died some days before that Ceremony.

At *Breste* there were also *Jerom Mutiano*, *Jerom Romanino*, and *Alexander Moretti*, who gained considerable Reputation.

Milan also brought up some very good Painters, one of the most Ancient of whom, is *Bramantine*, who work'd for Pope *Nicholas* the Vth. in the *Vatican*; but his Painting was taken down, and *Raphael* has since painted the same place. He was also an Architect, and made several Designs and Buildings at *Milan*, which were of use to *Bramante*, when he first studied Architecture in that City. At the same time *Busto*, Surnamed *Bambaia*, distinguished himself among the Sculptors of his time, by several Pieces he made at *Milan*, and particulary by the Sepulchre of the Count of *Foix*, which is in the Church of St. *Mark*, which was made with extraordinary Care and Patience. The *Adam* and *Eve* which are on the Front of the Dome at *Milan*, is of *Christopher Gobbo*, who was Contemporary with *Bambaia*; there were also other Sculptors and Architects, who Embellish'd that City and Dome with their Works, as did *Angelo*, *Il Ceciliano*, *Tofanon Lombardino*, *Silvio da Fiesole*, and *Francis Brambilati*; but Painting was perfected at *Milan*, after the Works of *Leonardo da Vinci* appeared there. One of the most Excellent *Milanese* Painters, was *Gaudence:* His Works are to be seen in that City, at *Versailles*, and at *Veralla*. There were some who imitated *Leonardo*, as *Marco Uggioni*; but he to whom, among the *Milanese* Painting is most obliged to, is *Paul Lomazzo*, who has writ very learnedly on all Parts of the Arts, which Works of his are very useful for all Designers. His Books were printed at *Milan* in 1584, and 1590.

CHAP.

CHAP. XIII.

Architecture arrived to a very great Excellency at Rome.

THE famous *Ser-Bruneleſchi* began to bring Architecture out of the rude *Gothick* Manner, which had been practiſed at *Florence*, and other places, down to 1400. For he eſtabliſhed in that City the uſe of the *Dorick*, *Ionick*, and *Corinthian* Orders, in all their Purity, and according to thoſe juſt Rules he had ſtudied at *Rome* in the Ancient Buildings.

Leon Baptiſta Alberti followed the Footſteps of this Illuſtrious Architect and Sculptor, and in Imitation of him continued at *Florence* the true Guſto of Architecture, by reaſon that he was an excellent Geometrician and good Deſigner. His Treatiſe of the Orders, and his Works of Architecture, are a proof of it.

The famous *Bramante*, by his Excellent Architecture, continued to improve the latter part of this Age, as *Bruneleſchi* and *Leon Baptiſta* had done; and alſo the beginning of the Age, 1500. wherin he lived. *Bramante* learnt Painting from his Youth, and gained his Livelihood thereby for a long time, in the State of *Urbin*, (where he was Born) and in ſeveral Cities of *Lombardy*, where he made ſeveral Pictures. But as he had alſo a Genius for very great things, he went to *Milan* to conſider the Building of the great Church there, then under the Conduct and Management of *Cæſarianus*, a very Ingenious Architect; and *Bernardino da Trevio*, a *Milaneſe*,

alſo

alſo a good Painter, and Architect, and Engineer, who was very much eſteem'd by *Leonardo Vinci*, though his way of Painting was ſomewhat dry.

The Reflections which *Bramante* made on this famous Church, together with the knowledge he gained by thoſe two Architects, who were the Managers and Deſigners of it, made him have a mind to apply himſelf wholly to the Study of Architecture; whereupon he went to *Rome*, where having kept together what he had gotten by Painting, he ſurvey'd with a particular Care and Curioſity the magnificent Ancient Buildings of that City, thoſe of *Tivoli* and of *La Villa Adriana*; his Affection to Architecture led him alſo to *Naples*, to obſerve all the fine Remainders of Antiquity which are there and thereabouts. He there met with the Protection of the Cardinal Archbiſhop, who had ſuch an Eſteem for him, that a little after he Engaged him to make at *Rome* the Cloyſter of the Church of Peace. Afterwards he was employed by Pope *Alexander* VIth. and he ſhew'd his Skill in the Architecture of the Palace of the Chancery, and of the Church of St. *Laurence* in *Damaſo*. He embelliſh'd, moreover, ſeveral Churches in *Rome*, by Frontiſpieces of his own Deſigning; that of St. *James* of the *Spaniards*, of St. *Mary del l'Anima*, and of St. *Mary del Popolo*, are convincing proofs of it; as alſo the little Temple of the *Dorick* Order, which is conſecrated to St. *Peter* in *Mont-Orio:* Theſe Works and ſeveral others gain'd him ſo much reputation, that he was ackowledged the beſt Architect of his time; inſomuch, that in 1503. *Julius* the Second being Pope took him into his Service, where he continued

tinued to gain Admiration by his Buildings in the Lodgings of the *Vatican*, and by those of the Palace of *Belvidere*. But that whereby this famous Architect got the greatest Credit, was his Design of the *(a)* great Church of St. *Peter* at *Rome*, and the Foundation he laid of that incomparable Building *(b)*. *Raphael Urbin*, after the Death of *Bramante*, took care of the Architecture of that Church; and there is also to be seen of his, the Chappel of *Chigi* in St. *Mary del Popolo*; but Death, which at 37 Years of Age put a period to his Life, has deprived us of those excellent Works which otherwise he would have left to Posterity.

Architecture continued at *Rome* in its Excellence by *Baldassare (c) Peruzzi*, where are to be seen of his designing some Palaces of a fine and elegant Proportion, which command the Attention and Admiration of the Spectators, filling them with an agreeable pleasure in considering their Beauty, the effect of a rare Designment; for *Balthazar* excelled in Painting and Perspe-

---

(a) The Design of St. *Peter*'s Church by *Bramante*, is to be seen on the Reverse of the Medals of *Julius* the Second, and of *Leo* the Tenth, excellently well Engraven by *Carradosso*, who made also a Medal of *Bramante*.

(b) Bramante died in 1514. Aged 70. He was buried in St. *Peter*'s Church, and very much regretted by all the Ingenious in the Arts of Designing; it was he who brought *Raphael* to *Rome*, and instructed him in Architecture.

This Architect, besides the Beauty of the Orders which he brought into use again, found out several fine things in Architecture, as the way of making Vaults in Plaister, which was also used by the Ancients. *Vasari. Vit. del Bramante.*

(c) Baldassare Peruzzi of *Siena*, from his Youth learned Designing and Painting at *Siena*; afterwards he went to *Rome*, and painted in Fresco the great Altar of St. *Humphry*, and two Chappels at St. *Roch*; afterwards *Augustine Chigi* contracted

contracted a Friendship with him, which first induc'd him to study Architecture, and make him the Model of his Palace *de Chigi*, in the Street of *Longare*, where he painted several Figures, and fine Pieces of Perspective, wherein he was Excellent. *Julius* the Second employ'd him to Paint in the *Vatican*; and he painted several Fronts of Palaces at *Rome*, after which he was sent for to *Bologna* to Design the *Portico* of St. *Petronio*, and to several other Parts in *Italy*; as to *Carpi*, where the great Church is of his doing, as also that of St. *Nicholas*; afterwards he returned to *Rome*, where he built the Palaces, which are next that of the *Farnese's*: and Pope *Leo* the Tenth employ'd him also in several things, and among the rest, to Paint some Scenes for Comedies, which were so much the more surprizing, because it was *Baldassare* who first brought them into use; for he was very Excellent in placing Lights true in Perspective. It was he who continued on the great Chappel of St. *Peter*, which *Bramante* had begun. But in 1527. when *Rome* was sacked by the *Spaniards*, *Baldassare* was so unfortunate as to be taken Prisoner, and not only lost all he had, but was very ill treated: Because he had a good Presence, the *Spaniards* took him for a Priest in disguise; and having afterwards understood that he was a Painter, and one of those who were esteemed by *Charles de Bourbon*, they made him draw the Portrait of that Prince after his Death, by which means *Baldassare* obtain'd his Liberty, and went to *Siena* strip'd of all he had. After the Wars were ended he return'd to *Rome*, where he continued to Work, and Comment on *Vitruvius*, which he did not finish by reason Death prevented him: He was buried in the *Rotunda* near *Raphael*, with this Epitaph,

Balthasari Perutio Senensi, Viro & Pictura, & Architectura, aliisque ingeniorum artibus adeo excellenti, ut si Priscorum occubuisset temporibus, nostra illum felicius legerent.

Vix. Ann. LV. *Menses* XI. *Dies* XX.

Lucretia, & Jo. Salustius optimo Conjugi, & Parenti, non sine lacrymis Simonis, Honorii, Claudii, Æmiliæ, ac Sulpitiæ minorum filiorum, dolentes posuerunt. Die 4 *Januarii,* M. D. XXXVI.

ctive,

ctive, before he practised Architecture, and had in that Art several Disciples; *Serlio* was one of the first, who made any Proficiency by the Designs of *Balthazzar*, for he composed those Books we have under the Name of *Sebastiano Serlio Bolognese.*

CHAP. XIV.

Architecture began to revive in the State of Venice.

GOOD Architecture began to revive in the Provinces of the Republick of *Venice*, according to the true Gusto of the Ancients, for there were several Illustrious Architects who came from *Verona*, who were happy in being Born in a City where there were so many Relicks of fine Architecture: For it is most certain that the best Precepts which can be given in the Arts of Designing, are fine Examples, whereon Youth casting their Eyes and Thoughts with a particular Inclination for Designing, cannot but succeed: And this is an Advantage which the *Italians* have had above other Nations, who have render'd themselves famous in Architecture, Sculpture, and Painting; insomuch, that it is not a wonder that in the last Age they have surpassed others.

Those Ingenious *Veronese* Architects, were *Joconde*, *Michael San Michael*, and *John Maria Falconetti.* *Joconde* was called Fryer *John Joconde*, ever since he wore the Habit of the *Dominicans*; and

and though his first Talents were Learning and Theology, he was notwithstanding an excellent Architect, and learned in Perspective; for from his Youth he exercised himself in the true ancient way of Architecture, by his Studies after the Theaters, Amphitheaters, Triumphal-Arches, and other Relicks of Ancient Buildings, which make *Verona* famous.

When *Joconde* set himself to practise this Art, he was immediately very much favoured by *Maximilian*, who gave him Orders to rebuild at *Verona* the Bridge, which is called the Stone-Bridge, and which is very considerable, by reason of the Rapidity of the River, and its moving Bottom. *Joconde* from his Youth had studied the Antiquities at *Rome*, and even the very Inscriptions, whereof he composed a very fine Book, which was presented to the old Duke *Laurence de Medicis*. He also made Notes on *Cæsar*'s Commentaries, and design'd the Description of the Bridge, which that Emperor made over the *Rhine*. After this *Joconde* was sent for from *Rome* by *Lewis* the Twelfth, for whom he raised several Buildings; the most famous were the Bridges of *Notre Dame* at *Paris*, which this Prince order'd him to make, on the Building whereof *Sannazar*, his Friend, made this Epigram,

Jocundus geminum imposuit tibi Sequana Pontem.
Hunc tu jure potes dicere Pontificem.

But *Joconde* at his return to *Rome*, by the Death of *Bramante*, was made one of the Surveyors of the Fabrick of St. *Peter*, with *Raphael d' Urbin*, and *Anthony Sangallo*. *Joconde* also made at *Venice* some surprizing Works, for he found out the Invention

Invention of turning away part of the Waters of the *Brinte*, that they ſhould not fill the Common Shores of that City with Sand and Earth, which that River brought down along with it, and by theſe means he preſerv'd *Venice* from the Accidents which threatned it. *Budæus* ſays in Honour of this Great Man, that he return'd Thanks to God that he had ſo good a Maſter in Architecture, as *Joconde*, who exceeded *Vitruvius*.

Michael San Michel, ſtudied the Principles of Architecture at *Verona*, under his Father and Uncle, who were very good Architects; but at Sixteen Years of Age he went to *Rome*, and there meaſured the fine Ancient Buildings round about it, and thereby became skilled in every part of Architecture, inſomuch that Pope *Clement* VIIth. gave him a Penſion to go with *Sangallo*, and Fortify the Frontiers of the Eccleſiaſtick State, particularly *Parma* and *Placentia*. Afterwards he returned to *Verona*, whoſe fine Gates he made, and the Republick employ'd him in the Principal Buildings of the State, in the *Levant*, and on the *Terra Firma*, among which may be reckoned the Fortreſs of *Lido*.

Moreover, *John Maria Falconetti*, who was alſo of *Verona*, was a very famous Architect: He learnt Painting of his Father; but becauſe he did not get much by it, he ſet himſelf to Study the Antiquities of the City; after which he went to *Rome* and *Naples*, to Survey the Buildings of the Ancients, where he employ'd himſelf for the ſpace of twelve Years, and omitted nothing in his Deſigns, neither there, nor in the Parts round about. But as he had not ſufficient Means to continue his Studies long, he employ'd himſelf

himself some Days in the Week in Painting, thereby to supply his Necessities.

Afterwards returning to *Verona*, and finding there no opportunity of employing himself in Architecture, he found himself obliged to take up Painting again; but through good luck he found in that City *Signior Cornaro*, who was a great lover of Architecture, who caused him to come to his House, where he dwelt twenty one Years; he employ'd himself all this while in Working, and exercising that Art, which *Falconetti* had so much studied. Thus these three Illustrious Architects of *Verona* introduced the true Gusto and Way of Building into the *Venetian* State.

This true and regular Way of Building was continued there, and even augmented by *James Sansovino*, a *Florentine*, who embellish'd *Venice* with the greatest and most regular Buildings that are there to be seen.

The famous *Sansovino* began from his Youth to study Designing and Sculpture at *Florence*, which he very successfully practised; he entertain'd a great Respect for *Andrew del Sarto*, an Excellent Painter. After this he went to *Rome*, where he got acquainted with *Raphael* and *Bramante*, who did him Justice in their Recommendations of his Skill to *Leo* the Tenth.

The *French*, and the *Spaniards*, and the *Germans*, had at that time great Inclinations to build themselves National Churches at *Rome*. The *Florentines* also obtain'd the same favour from the Pope.

The *Florentines* caused several Models to be made by *Raphael*, *Baldassare*, *Anthony Sangallo*, and *Sansovino*. It was the Design of this last that

that they chose: And *Sansovino* began to build the Church of St. *John* for the *Florentines* according to the Model he had made of it. But this building was discontiuned during the Popedom of *Adrian* the VI*th*, a Fleming by his Countrey, who had no affection nor gust for the Arts of Designing: Insomuch, that if he had reigned long these Arts would have infallibly sunk into their old obscurity, at least at *Rome*.

Clement the VII*th* succeeded him, and prevented this misfortune; for he set to Work all the Ingenious in these Arts: And *James Sansovino* continued by these means the Fabrick of the Church of the *Florentines* till the Year 1527, wherein the Army of *Charles* the V*th* besieged *Rome*, which chased away from that City a great Number of excellent Men. *Sansovino* (*a*) retired to *Venice* to go thence to *France* into the Service of *Francis* the I*st* who very much desired him.

But being arrived at *Venice* with a design to get something there, because he had lost all his Goods at the pillaging of *Rome*; his Merit was represented to the Doge *Gritti*, and that he could prevent the Ruine which threatned the Dome of St. *Mark*. Immediately by the Order of the Doge *Sansovino* undertook it, and by the help of some pieces of Timber and Iron-bands which he

(*a*) *James Sansovino* died at *Venice* at the Age of 78 Years; he brought up several Disciples at *Florence* and at *Venice*, who were *Nicholas*, called *il Tribolo*, who wrought in the Abby of Mount *Cassin*, *Jerom de Ferrara*, who wrought much at *Loretta* and *Venice*. *James Colonna* learn'd also Sculpture of *Sansovino*, and died at *Bologna*, *Titian da Padua*, *Peter de Salo*, *James Alexander Vittoria* of *Trente*, *Thomas de Lugan*, *James Bressan*, *Bartholomew Amannatti* and *Danese Catanee* who were all good Sculptors and Architects.

invented, he set this great Work out of danger. This gain'd him so much Reputation that the Super-intendency of the Works of the Dukedom, which became vacant, was given him.

The first Work which he made for the Republick was *Zecca*, which is the Chamber for the Money, or Treasury, with a great deal of beauty and advantage: Afterwards he was employ'd about the Fortifications of the *Venetian* State. Afterwards he built the new Architecture that embellishes the Palace of St. *Mark*. He made also several Works of Brass and Marble in the Church; and considering all the fine Structures wherewith he enrich'd *Venice*, we may say of him that he advanced Architecture in that City to its highest Perfection.

CHAP. XV.

Michael Angelo *made Architecture, Sculpture, and the true Way of Designing flourish at* Rome.

THE great *Michael Angelo Buonaruoti*, had the same Honour at *Florence* and *Rome* as *Sansovino* at *Venice*: For he shewed his Capacity in Architecture in those two Cities, and in the last Age advanced that Art to its highest Perfection. The reason of this is very evident and no ways surprizing, for being the greatest Designer of his Time he became also the greatest Architect, when he apply'd his Time wholly to it as he did during his last Years.

Michael

Michael Angelo was born at *Florence* in 1474, with a natural Inclination for Designing; for although in his Youth he was brought up to Learning, notwithstanding he busied himself always in private about Designing: And as his Father saw that he had a very great Inclination for Painting, he put him to *Dominick Ghirlandaio*, for him to instruct him therein; and in a little time *Michael Angelo* distinguish'd himself from other Disciples, by the surprizing Facility wherewith he designed: This great Genius was very fortunately favoured by Prince *Laurence de Medicis*, by reason of the great Passion this Prince had to assist the Revival of the Arts, by assisting Men skilled and learned therein. This generous Temper made him establish in the Gallery of his Gardens an Academy which he fill'd with fine Pictures and Pieces of Sculpture both Ancient and Modern. Afterwards he caused to be sought out at *Florence* those Young Designers who promised most, to whom he allow'd Pensions to promote the conveniency of their Studies. Those of the School of *Ghirlandaio* were chosen the first, and particularly *Michael Angelo*, who had so lively a Genius for all the Parts of Designing, that one day having taken up a piece of Marble, he set about making a Head, tho' as yet he had never handled a Chisel; which so much surprized Prince *Laurence*, that he conceived so great an Affection for *Michael Angelo*, that besides the Pension he allow'd him, he did him the Honour to admit him to his own Table, and gave him a Lodging in his Palace. After the Death of this Prince, his Successor *Peter de Medicis*, continued to *Michael Angelo* the same Affection he had been favoured with by the Great Duke his Father.

Signor Soderini Gonfaloniere of the same Republick, had no less esteem for this ingenious Man than these two Princes; and about the same time *Michael Angelo* made a *Cupid* of Marble which was sent to *Rome*, and hidden under Ground, to pretend that it was an Ancient one: It was afterwards dug up and sold for such to Cardinal St. *George*, and this *Cupid* passed for one of the most rare and fine Pieces of Antiquity. Hereby this famous Sculptor acquired a great Reputation at *Rome*; whither he went for the first time: He continued Sculpture there with a great Application, and made a *Bacchus* of Marble with several other admirable Statues. At his return to *Florence* he apply'd himself with the same diligence to that fine Art, and made a Marble *David*, which was set up before the Palace. *Peter Soderini*, and all the Citizens were so charmed with this Piece, that they obliged this famous Designer to make some more of them, some in Brass and others in Painting. Then *Gonfaloniere* ordered him to Paint one half of the Council Hall, and *Leonardo da Vinci* the other.

It was here that *Michael Angelo* made a Piece to Parallel that of *Leonardo da Vinci* which was so famous. *Michael Angelo* in this Work gave proofs of the Excellence of his Designing, both in respect of the composition of the Subject, which was the War of *Pisa*, and in his correctness in naked Figures: And to have an opportunity of shewing it the better, he chose the time when several of the Soldiers used to bath themselves in the River *Arno*, to introduce into his Designing naked Figures, in which he was Excellent; it was this famous Piece that gave *Raphael* and several others an insight to the Perfection of Designing.

Julius

Julius the II*d* being raised to the Papal Chair sent for *Michal Angelo* to *Rome*, resolving to engage him to make him a *Mausoleum* in St. *Peter's ad vincula*. Here is to be seen that fine Figure of *Moses* and several others, and the excellent Architecture; which joined together make this fine Sepulcher. This great Design was not executed according to the largeness of its first Model, but was reduced to what it is, whence *France* has the Honour of two Statues of Marble which were to be placed on each side of the Sepulcher, and which are at present in the Castle of *Richelieu*.

The working of this *Mausoleum* was for a long time interrupted, because the Pope set *Michael Angelo* to Paint in Fresco the arched Ceiling of the Chappel of *Sixtus* the IV*th*, which so much raised his Reputation, that besides the general Applause he received at *Rome*, he received considerable Presents from Pope *Julius*: He deserved both the one and the other; for he alone painted that Vault after so admirable a way, that the famous *Caraches*, who came after him, took thence their magnificent Ideas in the Painting of the Palace of *Farnese* at *Rome*. *Julius* the II*d* being dead, *Leo* the X*th* his Successor honoured *Michael Angelo* no less than he had done, for he employ'd him in the Architecture of the Front of St. *Laurence* at *Florence*, and his Model gained more Esteem than any other.

After this in the Popedom of *Clement* the VII*th*, he made in the Vestry of the same Church, the Sepulcher of the House of *Medicis*, and that Sepulcher even till this time has passed for a wonder both of Architecture and Sculpture.

This excellent Person moreover shewed that he was Ignorant in nothing in all the Arts of Designing; for he also fortified the Mount St. *Miniate* at *Florence*, and thereby hindered their Enemies from becoming Masters of it.

But when the Wars of *Italy* in 1525 obliged several ingenious Artists to leave *Rome* and *Florence*, *Michael Angelo* was one of that Number, and went to *Venice*, where the Doge *Gritti*, to whom he had the honour to be known, caused him to make the Design of the Bridge of *Realto*, which is one of the Masterpieces of Architecture. He painted in that City some Pictures, and among others that of *Leda*, which he gave to the Duke of *Ferrara*, who sent it to *Francis* the I*st*.

The Wars of *Italy* being ended, *Michael Angelo* returned to *Rome*, and there finished the Sepulcher of *Julius* the II*d*, after which he painted by order of Pope *Paul* the III*d* the great Front of the Altar, whereon he represented the last Judgment, and it was this only which was not finished of all the Paintings of this Chappel. The Fame of this great Work in Fresco, which is all over the World, sufficiently denotes its Excellence.

Michael Angelo in his old Age apply'd himself more to Architecture than Painting and Sculpture, because after the death of *Antony Sangallo* Architect, the Pope preferr'd *Michael Angelo* to any other, and made him chief Architect of the Fabrick of St. *Peter*, and of the Apostolick Chamber, although he would have excused himself from it.

Having accepted this Charge he went to St. *Peter's*, to see the Model of *Sangallo*, to finish what remain'd to be built of that great Church, and after having examined it, he publickly declared that

that that Architect had made the Model of it without any Art, because without side he had made too many Pillars, one upon another, and unnecessary Spires, and too many small Branchings and little Members, which are quite contrary to good Architecture; *lastly*, that this Model was of a Gusto rather Barbarous than Ancient: Besides this he shew'd that the execution or performance of it would cost a Million more than one that he would make.

Michael Angelo caused another Model to be made in fifteen days time which cost only five hundred Crowns, whereas that of *Sangallo* cost four thousand, and several Years work; so that at last this great Church was finished according to the Design of *Michael Angelo* in the beauty we see it now, excepting the Front, which is not his, nor so well done as the Architecture of the outermost Tower and the back Part of that Church. While *Michael Angelo* carried on this Building, he also made several others which make part of the beauty of *Rome*: Such as the Palace of *Farnese*, and the Capitol, which excite the Admiration both of Architects and other Ingenious Men.

The fine Pieces of (*a*) *Michael Angelo* in Painting and Sculpture and Architecture, and his other good Qualities had gain'd him such an Esteem

(*a*) *Michael Angelo* died at *Rome* the 17*th February* 1564: He was almost ninety Years of Age. This great Man, besides the Affection of seven Popes whom he served, gained a very great Reputation with *Solyman*, Emperor of the *Turks*, with *Francis* the I*st*, *Charles* the V*th*, the Republick of *Venice*, and all the Princes of *Italy*, particularly with the great Duke of *Tuscany*, who reigned at the same time this illustrious Designer died: For when his Body was in the Church of *Sancto Apostolo*,

stolo, and the Pope was about to set up a fine Sepulcher for him: This great Duke caused his Body to be privately fetch'd away to bury it in his Capital City; and since he was not so happy as to have him alive, he was resolved to have him dead; And performed his Funeral obsequies with all imaginable Pomp and Splendor. This Pomp was celebrated in the Church of St. *Cross* at *Florence*, attended by all the Gentlemen of the Academy of Design; who, on that occasion gave sufficient Testimony of the Esteem they had for this their Master, by the magnificent Representation, which the *Italians* call *Catafalco*, and adorning the whole Church with Painting and Sculpture and Lights. A *Panegyrick* was there pronounced over him by *Messr. Benedetto Varchi*, and on the Representation was to be read this EPITAPH;

Collegium Pictorum, Statuariorum, Architectorum, auspicio opeq; sibi prompta Cosmi Ducis, auctoris suorum commodorum, suspiciens singularem virtutem Michaëlis Angeli Bonarotæ; intelligensq; quanto sibi auxilio semper fuerint præclara ipsius opera, studuit se gratum erga illum ostendere, summum omnium qui unquam fuerint, P. S. A. *ideóque monumentum hoc suis manibus extructum, magno animi ardore, ipsius memoriæ dedicavit.*

After these sumptuous Obsequies, the Great Duke order'd an honourable Place in this Church to build the Tomb of *Michael Angelo* according to the Design of *George Vasari*: It is inrich'd with three great Marble Figures, representing Painting, Sculpture and Architecture, which were made by *Baptista Lorenzi*, and *Giovanni dell' opera*, and *Valerio Cioli*, all three ingenious *Florentine* Sculptors.

with the Popes whom he had the Honour to serve; that *Julius* the III*d* used to make him sit by him and talk with him concerning the Arts of Designing: And oftentimes this Pope would take his Part against those who criticiz'd upon him. By all these Honours which *Michael Angelo* received, and the universal Applause that was given to all his Works; we may conclude that it was this famous Designer, who, in that Age advanced Sculpture and Architecture with the true Way of Designing to the highest degree of Perfection that ever they arrived to, at *Rome* and *Florence*.

CHAP.

CHAP. XVI.

Several Disciples of Michael Angelo, *and* Raphael, *continued the Excellency of Painting and Architecture at* Rome.

IN the time of *Michael Angelo* there was at *Rome Sebastian* (*a*) the *Venetian*, afterwards call'd *Frate del Piombo*. He had learnt of *John Bellin* at *Venice* the Principles of Painting, and of *Georgeone* his second Master the true Way of Colouring. This fine Way of Colouring gain'd him the Friendship of *Michael Angelo*, when *Sebastian* came to *Rome*; *Michael Angelo* thought that this his grand Manner of Designing join'd with that of Colouring, would excel the Pieces of *Raphael d' Urbin*, but it did not succeed.

But the favour and protection which *Sebastian* received from *Michael Angelo* made him Prefer him to *Baptista Franco*, to *Perin del Vago*, to *Baldassar Perruzzi* and other Disciples of *Raphael*.

(*a*) *Sebastian* the *Venetian* was surnamed *Frate del Piombo*, which is a Charge of the Apostolick Chamber, which he obtain'd of the Pope on condition to pay a Pension to *John d' Udine*, who had been assistant to him in obtaining that Office. This afforded means to *Sebastian* to live without his Profession, and made him almost leave off Painting. He had a secret Composition which he made of Lime mixed with Mastick and Grecian Pitch melted down together, and laying that mixture on the Walls, mixed with slack Lime that had been heated red hot in the Fire, prevents Painting in Oyl on the Walls from growing Black, and being spoiled by the Wet: He died in 1547. *Vasari V. di Fra. S. Veni.*

But

But these ingenious Disciples, tho' they did not equal him, yet they had Qualities which made them always esteemed, and they very much contributed to the perfection of the Arts of Designing, as did also *John d' Udine* who had been one of them, who Painted all the Animals, the Flowers and Fruits which are in the Works of *Raphael.*

This *John* had also a great Genius at inventing those sorts of Ornaments, which are called Grotesque. This is to be seen by those he painted in the Rooms in the Vatican, and by the excellent Designs for Tapistry, which he made of that sort of Work, although it is agreed that it might have been done after the ancient Plaster, as some was which was found about that time in the Rooms in the Gardens of *Titus*, and those which were still remaining in the Temple of Peace, and in the City *Adriana*, and other ancient Buildings. Notwithstanding all the Designs which were made by *John d' Udine* (*b*) are so

(*b*) *John d' Udine* died at *Rome* in 1564, and was buried in the round Church near *Raphael d' Urbin* his Master.

To the same City of *Udine*, and that of *Frioul* we are obliged for a great Number of good Painters, as *Pellegrino* and *John Martin d' Udine* who were Disciples of *John Bellin*: *Pellegrino* was the most Ingenious and very much beloved by the Dukes of *Ferrara*; he brought up several Disciples. But the most Famous of the Painters of this Province was *John Antony Licinio* born at *Pordenone*, a Village distant from *Udina* twenty five Miles; he had no other instructor than Nature, which he imitated from his Youth; he very much practised Painting in Fresco in the neighbouring Villages: Afterwards he went to *Udina* where he painted several Pieces in Oyl and in Fresco, as as also at *Venice* and *Genoua*. He was commonly called *Pordenone*. The way of *Georgeone* pleased him better than any other. He died in 1540, aged fifty six Years. *Ridolfi V. de Pitt. Veneti.*

fine

fine that it is questioned whether those of the Ancients were more Excellent; for this *John* was not only an excellent Painter, but also a very ingenious Sculptor and worker in Plaister, as is apparent in the small Figures of that sort of work which he has mixed among the Ornaments of the Apartments of the Vatican, insomuch that he deserves to be esteemed as the Reviver of Stucco-Work for the perfection to which he carri'd it: For it was he, who by a through examination of the Materials whereof the ancient Plaster was composed, found that it was made of Lime mixed with Powder of Marble, to give it duration and make it receive a fine Polish and Shining, as Plaster will have when it is worked with care.

John Francis surnamed *Il Fattore* of *Florence* was a Disciple of *Raphael* with *Julio Romano*; and may be justly considered as a Disciple of so worthy a Master, for after the death of that famous Painter, they jointly finished, he and *Julio*, the great Hall of the Vatican, where they painted the Histories of *Constantine*.

Perrin (*c*) *del Vago* a *Florentine*, and his Brother-in-Law, were also Disciples of *Raphael*; for *Perrin* being at *Rome* where he then studied Antiquities, *John d' Udine* proposed to *Raphael* to work in Plaster, and on Painting the Rooms of the Vatican which were then doing, and he painted several of them with Histories out of the Old Testament which were very well done. He afterwards made at *Rome*, after the death of *Raphael*

(*c*) *Perrin del Vago* was also buried in the round Church in 1547, at the Age of forty seven; the Principal Disciples of *Perrin* were *Jerom Siciolante de Sermonette* and *Marcellus Mantuanus*.

some

ſome fine Pieces in Freſco, at the Church of the Trinity on the Hill, at St. *Marcellus*; and ſeveral other Churches.

But the moſt conſiderable Piece of *Perrin del Vago*, was the Palace which Prince *Doria* cauſed him to build at *Genoua*, after a Model of this famous Painter's, wherein he alſo did the Painting and the Plaſter work, which ſtill render that Building the fineſt and moſt conſiderable in all that City.

CHAP. XVII.

At Florence *the true Way of Sculpture and Painting was continued by ſome ingenious Men.*

BACCIO (*a*) *Bandinelli* although he died before *Michael Angelo*, may notwithſtanding be accounted one who imitated his Manner: For after he had learn'd the Trade of a Goldſmith at

---

(*a*) *Baccio* was born in 1487; and died at ſeventy two Years of Age: He is accuſed of having taken to pieces the fine Paintings of *Leonardo da Vinci* and *Michael Angelo*, which they had done in the Council Hall, whither all the Diſigners of *Florence* went afterwards to Study, and that out of Envy to *Michael Angelo*.

Among the reſt who ſtudied this fine Piece of *Michael Angelo*, *Sebaſtian* called *Ariſtotle* of St. *Gal* drew it in little, and kept it very carefully, eſpecially ſince the Original was ruined. Afterwards in 1540 at the perſwaſion of *Vaſari* his Friend, he painted it in Oyl in two Colours only; *Giovo* ſent this Picture into *France* to King *Francis*.

Florence,

Florence, he very eagerly ſtudied Deſigning, and eſpecially that famous Piece of *Michael Angelo* which was in the Council Hall, ſo that he had the Advantage of acquiring a correct Way of Deſigning, to which he joined the Study of Anatomy. *Baccio* gave proof of his Skill by his Works, and by ſome Stamps he cauſed to be engraved by *Auguſtin Venetianus*. He alſo practiſed Sculpture with a great deal of Applauſe; for on account of that, and a fine Print of the Martyrdom of St. *Laurence*, which he procured *Mark Antony* to Engrave, Pope *Clement* the VII*th* honour'd him with the Order of Knigthood of St. *Peter*. His chief Works in Marble were, the great Figure of *Hercules* with *Cacus*, which is in the Square of the Palace of *Florence*: He made this Piece to accompany that of *Michael Angelo*, and that of *Benvenuto Cellini* which ſtood in the ſame Square. The Piece of *Adam* and *Eve*, which is at the Altar in the Cathedral of *Florence*, is one of his beſt and moſt conſiderable Works.

Benvenuto Cellini was a Perſon of particular Merit, he was an excellent Goldſmith, and compoſed a Book which treats of that Art, and the way of caſting Figures in Braſs. He came into *France* to ſerve *Francis* the I*ſt*, for whom he made ſeveral Pieces in that Metal: And he had a peculiar Excellence in engraving Coins for Medals and Money.

We ought to place among the Illuſtrious *Tuſcans* of that time *Daniel da* (*b*) *Volterra*, equally Excellent in Painting, Sculpture and Architecture; he learnt of *Baldaſſare Perruzzi*, afterwards he

(*b*) *Daniel da Volterra* died at fifty ſeven Years of Age.

was

was employ'd under *Pexin del Vaga* in the Church of *Trinity del Monte*: And there built the fine Chappel of St. *Helen* in that Church, and painted over against it another just like it.

The Pictures in Fresco which he there made cannot be enough admired, chiefly that of the Descent from the Cross of our Saviour, the Beauty whereof is sufficiently known throughout the World, by reason of the great Number of Copies of it which are to be seen throughout all *Europe*. The Excellence of this Picture appears in the Composition, lively Expression and correctness of Design, and the excellency of the Painting. One of his best Pieces of Sculpture is the Brazen Horse in the Royal Square at *Paris*.

Robert Strozzi had Commission from Queen *Katharine de Medicis* to procure *Michael Angelo* to make it, but he excused himself by reason of his great Age, and advised this Lord to get *Daniel da Volterra* to do it, who accordingly undertook it; but he was so unfortunate as to miss the first Cast, but the second time he succeeded. But Death prevented him before he had finished the Statue of *Henry* the II*d*, who was to be set on the Horse. Thus this Work remain'd imperfect by the Death of *Daniel da Volterra*, and a long time after under *Lewis* the XIII*th* it was carried away from *Rome*, and the Figure of that King set up in its room, as we see it at this day in the Royal Square.

There

There were other famous *Tuſcan* Painters (*d*) appear'd at *Florence*, at the ſame time as *niel da Volterra* at *Rome*; among whom were *Jacob* (*e*) *da Puntormo*, *Francis Bronzin* his Diſciple, and *Salviati*. *Puntormo* began under *Leonardo da Vinci*, and in 1512 he continued to perfect himſelf with *Andrew del Sarto*.

Bronzin was in nothing Inferiour to him, and there are to be ſeen of his Hand ſome Pictures excellently well done.

Salviati (*f*) learnt Deſigning in the School of *Baccio Bandinelli*, and Painting of *Andrew del Sarto*. After having work'd for ſome time at *Florence* and at *Rome*, he came in the Year 1554 into *France*, where he was very well received by *Primaticcio* then chief Painter and Architect to the King; but as ſoon as *Salviati* ſaw the Works of *Roſſo*, who had been chief Painter to the King, and thoſe of other Painters, he affected to find Faults in them, which raiſed great Expectations of what he would do: He was emploied by the Cardinal *de Lorrain* to Paint in his Caſtle of *Dampierre*, but not being pleaſed in *France* he returned to his own Country.

(*d*) *Dominick Beccafumi* of *Siena* was alſo one of the beſt Painters of *Tuſcany*. He had a natural Inclination for Deſigning, which made him often of his own acccord Deſign on the Sand as he kept his Flocks. Afterwards he ſtudied at *Siena* the Works of *Peter Perugin*, and after that at *Rome* he ſtudied thoſe of *Michael Angelo* and *Raphael*; then he went to dwell at *Siena*, where he did ſeveral Pieces of Painting in the Church of the *Dome* and in other Places which were very much eſteemed. His Aſſiſtant at *Siena* was *Sodoma*, who gain'd a very good Reputation. *Beccafumi* died in 1549, at ſixty five Years of Age.

(*e*) *James da Puntormo* was born in 1493, and lived 65 Years; *Bronzin* learnt of him, and may paſs for his Diſciple.

(*f*) *Francis Salviati* was born in 1510, and died at *Rome* in 1563.

CHAP.

CHAP. XVIII.

The Cities of Ferrara, *and others of* Lombardy *and* Urbin, *furnish'd the World with several good Painters.*

FLORENCE was not the only City of *Italy*, which bred Excellent Painters: for *Ferrara* had several, *Dosso* and *Baptista* his Brother were very ingenious. *Dosso* was very much extolled by the famous *Ariosto*, and cherished till his Death by the Generous Prince *Alphonsus* of *Ferrara*.

Alphonsus Lombardi, an Excellent Sculptor, was also Born in the same City; he made several Portraits, witness that which he made at *Bologna*, of the Emperor *Charles* the V. whereby he gain'd very great Applause, with an honourable Recompence from that Prince.

But one of the best Painters of *Ferrara*, was *Benvenuto Garofalo (a)*; he began to learn Painting

---

(*a*) *Benvenuto Garofalo* was Born at *Ferrara*, in 1481. Besides *Raphael*, who was his Friend, he also contracted Friendship with *Georgeone*, *Titian*, and *Julio Romano*; he grew Blind towards the latter end of his Life, and continued so for nine Years; he died in 1550. at Seventy eight Years of Age; one of his best Pupils was *Jerom de Carpi*, who went to Copy the fine Pieces of *Correggio* at *Modena*, and at *Parma*; afterwards he work'd at *Bologna* and *Ferrara*, where he made a large *Venus* with Cupids, which the Duke sent to King *Francis*; this Picture is very much praised by *Vasari*; he dy'd in the Year 1556. 55 Years of Age.

There was also of *Ferrara*, *Jerom* a Sculptor; he work'd since *Andrew Contucci*, his Master, several Pieces in Marble in the Church of *Loretta*, where he was employed twenty six Years without any Interruption.

Ferrara

Ferrara, and *Cremona*, and at *Mantua* under *Corta Ferrara*. At nineteen Years of Age he went to *Rome* for fifteen Months, then he return'd to *Mantua*, and thence to *Rome* again, where the Works of *Raphael*, and *Michael Angelo*'s grand Gusto of Designing charmed him so much, that he repented he had spent his Youth in studying the *Lombard* Manner.

This made him resolve to leave them, and become a Disciple and Imitator of *Raphael*, during the space of two Years, because he found himself very much in favour with that great Man, whom he very unwillingly left for some Affairs of his Family, which obliged him to dwell at *Ferrara*.

Benvenuto Garofalo was there very much esteemed by the Duke, and the principal Personages of that City, for whom he painted several Pieces, in the Churches, and in particular Houses; his Works were very beautiful, by reason he followed very good and just Principles, which he received from *Raphael*, and took particular care to joyn thereunto the Imitation of the best Nature.

The State of *Urbin* continued to yield ingenious Men; and the Dukes of *Urbin*, like them of *Ferrara*, of *Mantua*, and of *Florence*, contributed to the revival of the Arts of Designing. For *Jerom Genga*, an Excellent Painter, was in great favour with these Dukes. He had studied under *Peter Perugino* with *Raphael Urbin*, his Illustrious Countryman; he practised also Architecture, and the Duke *Guido-baldo* employ'd him to build, and paint his Palaces of *Urbin* and *Pisaro*, and to fortify this last City. *Bartholomew*, the Son of *Genga*, was also an Architect and Engineer, as well as his Father.

From this State of *Urbin* came those famous Brethren, *Taddeus* and *Frederick Zucchero*, and

the celebrated *Baroche: Taddeus (b)* learnt the Principles of Painting in the City of St. *Angelo* in *Vado*, which was his own Country; but as his Masters were but ordinary Painters, he resolved at fourteen Years of Age to go to *Rome*, there to study this Art; where having nothing to live upon, he was obliged to work for Picture-sellers, and when he had got some Money, he employ'd himself in Designing, and particularly to Imitate and Copy the Works of *Raphael*, which he chiefly studied; by these means he became very Excellent, which may be seen in his fine Works which he has painted in the Castle of *Caprarola*, and the Church of Trinity on the Hill, at *Rome*.

His *(c)* Brother *Frederick* followed the same way of Painting; for he finish'd the Pictures which *Taddeus* had begun, and at his Death left imperfect, and was in nothing inferior to him.

Philip the II. sent for him into *Spain*, where he was well receiv'd by that Prince, who employ'd him to work in the Escurial (*d*): At his return to *Rome* he began the Academy of

---

(*b*) *Taddeus Zucchero* Born in the Year 1529. dy'd in 1566. so that he lived but 37 Years.

(*c*) *Frederick Zucchero* bequeath'd his Goods to the Academy of St. *Luke*, *Vite de' Pittori del C.Baglione*, p. 124. He also made Models very well, and was a good Architect, which made him to be so much the more considered by those great Men whom he served. He published a Book, *De l'Idea de' Pittori, Scultori & Architetti del Cavaliero Frederico Zucchero, divisa in duo lobri. In Torino* 1607.

(*d*) *Frederick Zucchero* was not the only Person who embellished the Escurial by his Painting; for *Pellegrino Tibaldi* wrought several Pieces in the Cloyster and the Library. He was born at *Bologna* in the Year 1522. His Father was of *Valsada* a Country of the *Milanese*. *Pellegrino* after he had learnt Designing, and Painting at *Bologna*, lived at *Rome* in 1547 where he studied for some Years the finest Ways of Painting, and work'd for *Perin del Vago*; he painted in that City several Pieces, and among the rest a Chappel in the Church

Church of St. *Lewis*: Afterwards he returned to *Bologna*, where he made ſeveral Pictures, as he did alſo at *Loretto*, at *Ancona*, and at *Milan*, where he was made chief Engineer of the State, and Architect of the great Church. *Philip* the II*d.* being made acquainted with the Merit of *Pellegrino*, ſent for him into *Spain*, to Paint the Eſcurial, where he had a reward of one hundred thouſand Crowns, with the Title of Marquis *de Valſada*; afterwards he continued to practiſe Painting at *Milan*, where he died at ſeventy Years of Age in the beginning of the Popedom of *Clement* the VIII*th*: His Works in the *Eſcurial* are deſcribed at large in the Life of the *Bolonian* Painters by *Malvaſia*: He had a Son call'd *Dominick Tibaldi* who practiſed Painting at *Bologna*, who was alſo a good Sculptor and Architect. *Auguſtin Carache* was one of his Diſciples.

Deſigning of (*e*) St. *Luke*, which was erected by a Brief of Pope *Gregory* the XIII*th*. He was choſe the firſt Protector of that Academy, by all the Painters, with a general Applauſe, for he was univerſally beloved not only by them, but by all Perſons of Learning for his extraordinary Qualities; he had ſo great an Affection for them that he left them all his Goods.

In the City of *Urbin* was born the famous *Frederick Baroche* (*f*), who, as alſo the *Zuccheri*'s, went to Study at *Rome* the Art of true Deſigning by the Works of *Raphael*; he alſo imitated in his Pictures the manner of *Correggio*, nearer than any other. It was this which made his Works compleat and very agreeable, and he took a great deal of care in the making of them: Inſomuch, that it might have been wiſh'd he had been more healthful, and had ſettled at *Rome*. He might have kept up towards the end of the laſt Age the excellency of

(*e*) *Raphael* gave to the Society of St. *Luke* the Picture he had made of that Saint, as alſo that of the Bleſſed Virgin, which he painted a long time before that Academy was erected.

(*f*) *Frederick Baroche* was born in 1528, and died in 1612, after having lived eighty four Years.

Baroche brought up *Vannius*, who followed his Way.

Painting, which was not maintain'd at that heighth, that *Raphael Correggio* and *Titian* had carried it to in *Italy*: By reason that *Joseph Arpino* and *Michael Angelo Carravagio*, introduced several manners in that Art quite contrary to the beautiful Stile of those Famous Painters.

Joseph Arpino was too conceited, and would only blindly follow his own Fancy, without observing either Rules, or Nature; and as for *Michael Angelo Carravagio*, he took no care in his Choice, neither to follow Nature, or Antiquity in his Compositions: For all the Beauty of his Pictures consisted in the fineness of his Pencil, and liveliness of his Colours. This made the business be for some time neglected in the *Roman* School of Design, by following these two different manners, till the famous *Caraches* and their Disciples at the beginning of the last Age, happily Reestabished the true Way of Design and Painting.

CHAP. XIX.

Painting continued in its Beauty at Venice, *as did also Architecture at* Venice *and* Rome.

AT *Venice* the excellency of Painting did not decline during the whole last Age. It was there raised to a very high Degree of Perfection, chiefly in the fine Way of Colouring by *Georgeone*, and *Titian* who lived to be very Old. The *Palma*'s (*a*), the

---

(*a*) The two *Palma*'s are distinguished by their Ages; the Eldest was *James*, he lived near *Bergamus*, and practised the Way of *Titian*, and learnt a great deal of him; he died at forty eight Years of Age. The Younger of the *Palma*'s was of *Venice*, and Nephew of the Elder; from his Youth he had a great Inclination for Painting. The Duke of *Urbin*, who had a great

a great Affection for him, let him Study in his Gallery on the Pictures of *Raphael* and *Titian*; and afterwards sent him to *Rome* where he continued to perfect himself for the space of eight Years, by studying the Works of *Polydore* and *Michael Angelo*, whence he acquired the true manner. This is to be seen at *Venice* and in all the *Venetian* State, which has several of his Pieces, for he wrought very hard to eighty four Years of Age, and then died in 1628. From the time of this Painter, Painting and Colouring declined at *Venice*.

Bassans (*b*), *Pordenone*, *Paris Bordone*, and several others were excellent Colourists and contributed to the enriching *Venice* by their excellent Pictures.

The Famous *Paul Veronese* (*c*) and

(*b*) Of the *Bassans*, the First was *James da Ponte*, who was born at *Bassano* in the Year 1510; he learnt Painting of his Father *Francis da Ponte*: Afterwards he perfected himself at *Venice* by the Pictures of *Titian*, and the Prints of *Parmegiano*; afterwards he retired to the City of *Bassano*, where he wrought during the remainder of his Life, and died at eighty two Years of Age in 1592. His Children were *Francis*, *John Baptista*, *Jerom* and *Leander*; all continued in the Way of their Father at *Venice*; but the most Ingenious of these four Brothers was *Francis*, who died in 1594. *Leander* practised Painting with a great deal of Credit, for he was honoured with Knighthood at *Venice*, he died at sixty five Years of Age in 1623. As for *Jerom* he wrought at *Venice*, and died at sixty two Years of Age in 1622.

(*c*) *Paul Callieri* was born at *Verona* in 1532, his Father was a Sculptor, who taught him from his Youth to Design and Model; but as he had a greater Inclination to Painting, he put him to *Anthony Badile* his Uncle, who was one of the best Painters of *Verona*, in a short time *Paul* became very skilful, after which he went and work'd at *Mantua* with *Paul Farinati*, *Dominick Brusasorci*, and *Baptista del Moro* all of them Young Painters of *Verona*, whom the Cardinal *Hercules* caused to come thither to Paint the Chappel of the Cathedral. After *Paul* had painted several Pieces at *Verona* and in several Cities of the *Venetian* State, he settled himself at *Venice*, where his Works gain'd an universal Applause and Esteem. This got him several rewards of the Republick above other Painters, who after having made a vast number of Pictures, died at fifty six Years of Age in 1588.

(d) *Tintoret*, continued to embellish the Palaces and Churches of that City and of the *Venetian* State with a great Number of excellent Pieces: Insomuch that these Pieces both then and still cause admiration in the Curious, and serve for Examples of Study to young Painters, who love this fine Way of Painting and Colouring. For it may be said in Praise of these two excellent Persons, that they were those who brought Colouring at *Venice* to its highest Perfection.

Jerom Mutiano of *Brescia*, was also of this State and learnt the Principles of Painting: Afterwards he perfected himself at *Venice* by the Pieces of *Titian*, where he learn'd the true Way of Colouring, and drawing Landskips, wherein he was Excellent. After this he went to *Rome*, where he continued to Study his Art with so much Ardor, that to beat Love out of his Head, which he found somewhat to hinder him, he cut off his Hair, and never stirr'd from home, till his Picture of the Resurrection of *Lazarus* was done, and his Hair grown again. This Work, which is to be seen at St. *Mary Majore*, was very much praised by *Michael Angelo*, and acquired a very great Reputation to the Painter who made it, as did also that which he painted in St. *Peter*'s, which represents the Visit of St. *Antony* to St. *Paul* the first Hermit.

(d) *James Robusti* called *Tintorett*, was born at *Venice* in 1512; from his Childhood he took to Designing on the Walls, and afterwards colouring his Figures with Diers Colours, for his Father was a Dyer, who seeing the inclination of his Son put him to *Titian*, where he remain'd but a short time: Afterwards he studied Designing of himself, after the Way of *Michael Angelo*, and the Manner of Colouring of *Titian*, which he joined with the observation of Nature, and formed after this manner his fine manner of Painting, and filled *Venice* with his admirable Pictures; he died in 1594. *Marietta* his Daughter was an excellent Paintress; she died at the Age of thirty Years in 1590. *Ridol. Vite di Pittori Veneti.*

He

He work'd for the Cardinal *d' Este*, who had a very great Esteem for him; he made several other Pictures at *Rome*, at *Orvieta* and at *Loretto*. Among the other good Qualities of *Mutiano*, he had an extraordinary Way of teaching Youth, and by his Will he left two Houses to the Academy of St. *Luke*, and also something to build Apartments for the Students of Designing who were Poor; it was he who by his Credit with Pope *Gregrory* the XIII*th*, obtained a Brief of him to found that Academy, and who caused the demolish'd Church of St. *Luke* on the Mount *Esquilino* to be changed into that of St. *Martin*, which stood at the Foot of the Capitol, and which has been since rebuilt, and embellish'd according to the Designing of *Pietro da Cortona* a famous Painter of this Age.

Architecture, which had been brought to a very high Degree of Perfection at *Venice*, by the famous Architects we have mentioned, was continued there after the true and fine Way of the Antients, by *Daniel Barbaro*, *Scammozzi*, and *Andrew Palladio*, who excell'd the others, as the fine Churches he built at *Venice* sufficiently testify; as also the Palaces and Seats of Pleasure and other Buildings he made in the *Venetian* State; which are all of a true and fine Way. This, together with the ingenious Books of the Orders of Architecture, and of the Temples of the Ancients which are extant of his, are as so many perpetual Monuments of the Merits of *Palladio*.

This Art (*e*) has continued at *Rome* in the same Excellence *Michael Angelo* brought it to,

(*e*) Among the best Architects of the last Age, who preceeded these last of all, and were contemporary with *Michael Angelo*, may be reckoned the two Brothers *Julian* and *Anthony da san Gallo* of *Florence*. They were employ'd by the

Republick of *Florence*, and by the Popes *Alexander* the VI*th*, *Julius* the II*d*, and *Leo* the X*th*, and several others, to build several Forts and other Structures.

Anthony had the management of the Building of St. *Peter*'s after the Death of *Bramante*. *Julian* died at seventy four Years of Age in 1517, and *Anthony* in 1534. These Verses were made in their praise.

Cedite Romani Structores, Cedite Graii,
Artis Vitruvi tu quoq; cede Parens.
Hetruscos celebrate viros; testudinis arcus,
Urna, tholus, statuæ, templa, domusq; petunt.

About this time lived also *John James della Porta* a *Milanese* Architect and Sculptor, who built the Dome at *Milan*. He brought up his Nephew *William della Porta* to Sculpture; *Michael Angelo* got him to work at *Rome*, and procured him the making of the Sepulcher of *Paul* the III*d*, which is to be seen in St. *Peter*'s, as also the Office of *Frate del Piombo* after the Death of *Sebastian Venetiano* in 1547.

by means of several excellent Architects, chiefly *Pirro Ligorio* and *Vignola*, Painters and Architects.

Pirro Ligorio was of a noble Family of *Naples*; from his Youth he studied Designing and Painting. He so passionately loved Ancient Buildings, that he designed only with Pen and Ink near forty Books full, at (*f*) *Naples* and *Rome*, and all the Provinces where there were any of those Old Buildings, or any Fragments of them remaining.

This great Designer, and excellent Painter, as is evident by his ancient *Rome* Engraven at large; composed also a Book of Circus's, Theaters, Amphitheaters, which he published.

Painting was also one of his Employments at *Rome*. He there painted several things in the *Oratory of Mercy*, as also the Front of the House of *Teodoli*, and another Front of a Palace in *Campo*

(*f*) There are several of those Books of Designing in the Duke of *Savoy*'s Cabinet.

Martio

Martio painted in Camajeu (g) in Yellow and Green; he moreover made several Pieces in diverse Parts of that City.

Afterwards *Pirro Ligorio* apply'd himself entirely to Architecture, and his great Capacity procured him to be Architect of the Pope, and of St. *Peter's*, under the Popes *Paul* the III*d*, *Paul* the IV*th* and *Pius* the IV*th*. But after the Death of *Michael Angelo*, *Vignola* was chosen with *Pirro Ligorio* to survey and manage the Building of St. *Peter*; and that with Order to follow entirely the Design of *Michael Angelo*. *Ligorio* pretended notwithstanding to make some alteration in it, and thereby offended Pope *Pius* the V*th*, who turned him out of his Employ, and so the whole management of that great Edifice remained only to *Vignola*.

This great Man *James Barozzi da Vignola* went when he was Young to *Bologna* there to learn Painting, but finding that for want of Means and Instruction, he did not much profit therein; he resolved to set himself wholly to study Architecture, for his inclination led him most that Way: He had also a particular Fancy for Perspective, wherein he found out by his Study those fine Rules he published.

But as he knew, that to become an excellent Architect, it was not enough to study *Vitruvius*, and to fill himself with Ideas of several fine Sciences, but that the Study also of the antient Buildings was absolutely necessary thereunto, so he resolved to go to *Rome* to design them. In the mean time his Skill in Painting was a great help to him; For at

(g) By Camajeu is to be understood a Sort of Painting of a Colour wherein the Light and Shadow are both the same, which the *Italians* call *Claro oscuro*; the *Greek* Word *Monocromata* which Authors use, signifies one Colour.

whiles

whiles he still painted, and thereby got sufficient to maintain his Family: This he continued till the Foundation of the Academy of Architecture at *Rome* was finished.

This Academy was composed of several ingenious Men, one whereof was *Marcello Cervino*, who was afterwards Pope. This noble Assembly chose *Vignola* to Design and Measure for them all the ancient Buildings, which made him entirely leave Painting, to employ his whole time on Architecture, and thereby to become one of the best Architects of his Age. The Fame of *Vignola*'s Capacity and the Reputation he had got, were the Reason that in 1537 *Francis Primaticcio*, sent to *Rome* by *Francis* the *Ist*, gave him a Commission to mould and form some of the finest ancient Figures: And afterwards he carried him into *France*, where he work'd for that King, in making several Designs for Buildings, which were but in part finished by reason of the Wars. He also design'd on Carton's for *Primaticcio* the History of *Ulysses*, painted in the Gallery at *Fountainbleau.*

At the same time, and in the same place *Vignola* was employ'd in casting several Statues in Brass, of those he had modell'd at *Rome*, and which are at *Fountainbleau*, and he was so happy as to light on some very good Founders, insomuch that those Brazen Figures were cast with so much Care, that they scarce needed any further Work.

Vignola at his Return to *Rome*, had the Honour of being the Architect of the Church of St. *Peter*, and to continue that Building according to the Design of *Michael Angelo.* He also made the Design of the Church of *Jesus*: And one of his chief Pieces was the Castle of

Caprarola,

Caprarola, which he built for Cardinal *Farneze*. He painted with his own Hand several of the Chambers with Pieces of Perspective, which were agreeable: And for the same Cardinal he finish'd that side of the *Farneze* Palace which stands next the *Tyber*.

Vignola was also employ'd by *Philip* the II*d*, King of *Spain*, to make the Designs of the Church of St. *Laurence*, and those of the *Escurial*. His Designs were preferr'd to above twenty others of the best Architects in *Italy*, and even to that which was made at *Florence* by the Academy of Designing. A Design also which *Vignola* made for the Church of St. *Petronio*, at *Bologna*, was preferr'd to several others. Those who gave this Judgment of it were *Christopher Lombard*, Architect of the Dome of *Milan*, and *Julio Romano* Painter and Architect to the Duke of *Mantua*.

Besides the fine Buildings of *Vignola* at (*h*) *Rome*, and other Places, he has also published a Book of the Orders of Architecture, wherein the beauty and fineness of his Profils have made his Name famous.

Several other famous Architects appear'd at *Rome* towards the End of the same Age, and among the rest *Maderni*, who made the Front of St. *Peters* Church.

Afterwards *Dominick Fontana*, besides the Buildings he made for *Sixtus* the V*th*, found out some extraordinary Inventions whereby he transported the *Egyptian* Obelisks at *Rome*, and set them up in the Squares of St. *Peter*, St. *John Lateran* and St. *Mary del Popolo*, which are the finest Ornaments of that City. *Fontana* was more-

(*h*) *Vignola* died at *Rome* in 157[illegible] at the Age of sixty six Years. His Life was writ by *Egnatio Danti*.

over

over chosen to be first Architect and Engineer of the Kingdom of *Naples*. It was in this City he built the magnificent Palace of the Viceroy, and several other Edifices.

CHAP. XX.

The Arts of Designing flourish'd in France *under* Francis *the* Ist, *and* Henry *the* IId, *and their Successors.*

BY what we have said of *Vignola*, it may be gathered that the true manner of Architecture began to revive in *France*, and even before his Time, for it began under *Lewis* the XII*th*, who caused *Jocondo* to come out of *Italy*. King *Francis* his Successor had the like Inclination not only for Architecture, but also for (*a*) Painting and for all the other Arts of Designing. For he sent for several Ingenious *Italians* into *France*, to whom he shewed particular Favours. *Rosso*, known in *France* by the Name of *Roux*, was among the chiefest of his Favourites. He was a Painter and Architect, of a good Mein, and very Ingenious. This excellent Genius apply'd himself in his Youth at *Florence* to study the great Piece done by *Michael Angelo* in the Council-Hall: Afterwards he painted of himself, without following any Master.

Afterwards he went into *France* where he was so happy as to get the Favour and Affection of

---

(*a*) This great Prince was so great a Lover of these Arts, that he made it one of his Recreations to Design and Paint. *Paul Lomazzo Trattato, D. L. Pitt.* in these Terms. *Epero si legge, che 'l Rè di Francia molte volte si dilettava di prendere lo stile in mano, & essercitarsi nel disegnare & dipingere.*

the

the King, who allow'd him a Pension of four hundred Crowns. After that he began to Paint the lower Gallery at *Fountainbleau*, where he painted twenty four Historical Pieces of *Alexander* the Great: This pleased the King so much that he gave him a Canonship in the Chappel at *Paris*.

Rosso moreover painted several Chambers at *Fountainbleau*, which after his Death were somewhat changed: There was a Book of several Designs of Anatomy which he had made for the King, about to be engraved (*b*), but was prevented by the decease of this Painter.

Francis Primaticcio of *Bolonia* carried on the Works of *Rosso* at *Fountainbleau*: He came into *France* in the Year 1531, a year after the Establishment of *Rosso*: That which caused this Voyage of *Primaticcio*, was that the King had heard of the Beauty of the Painting and Stucco-work, wherewith the famous *Julio Romano* had adorn'd the Palace of *T.* at *Mantua*. So the King desired the Duke to send him a Painter who understood Stucco-work.

Primaticcio had been six Years a Disciple of *Julio Romano*, and had distinguish'd himself by the Beauty of the Stucco-work he made, by the easiness of his Designing, and by the way he had of managing Colours in Fresco. This Painter was chosen out by the Duke of *Mantua* for *Francis* the I.

(*b*) *Le Roux*, whom the *Italians* call *il Rosso*, a *Florentine* Painter and Architect, died at *Paris* in 1541 of a Melancholy, which he conceived by having inconsiderately accused one of his best Friends of having robbed him. The King and all that knew him were very sorrowful for his Death. His Disciples and those who work'd for him in Painting and Plaister were *Naldino* a *Florentine*, Master *Francis* of *Orleans*, *Claudius* of *Paris*, *Laurence Picard* and several others, the most Ingenious whereof was *Dominick del Barbieri* a *Florentine*, an excellent Painter and Artist in Stucco-work, and also a good Designer, as is to be seen by his Stamps.

who

who set him to Paint in Fresco, and work in Stucco, which had not till then been seen in *France*, and after having had the Honour to serve the King eight Years, his Majesty honoured him with the Charge of a Valet of his Chamber, and afterwards he was rewarded with the Abby of St. *Martin de Troie*, whereof *Primaticcio* assumed the Name.

The Works which this illustrious (*c*) Person made at *Meudon* in Architecture, in Sculpture and in Painting, are no less agreeable than those he made in the Gallery and Apartments which he painted at *Fountainbleau*; and besides the excellent Genius he had for these Arts, he was extraordinary for inventing festival Decorations and such like Ornaments, which he did at Court on several Occasions.

Primaticcio made Abbot of St. *Martin*, continued to serve the Successor of *Francis* the I*st*, in quality of Painter, Architect, and *Valet de Chamber* to the King.

Under *Francis* the II*d*, he was made (*d*) Surveyor General of the Buildings for his Majesty. That Charge had been executed before by the Father of Cardinal *de la Bourdaisiere*, and Monsieur *de Villeroy*.

After the Death of *Francis* the II*d*; the Abbot of St. *Martin* continued his Charge of Surveyor

---

(*c*) *Primaticcio* Abbot of St. *Martin* had several Disciples: The most Ingenious was *Nicolo* of *Modena*, known in *France* under the Name of *Messer Nicolo*; he painted in Fresco the Gallery of *Ulysses* at *Fountainbleau*; he also made several other Pieces in Fresco there. There are some Pieces of his Painting to be yet seen at *Beauregar* near *Blois*, and in several Places in *France*.

(*d*) The Abbot of St. *Martin* was made Surveyor of the Kings Buildings, and his chief Architect, in 1559 in room of *Philbert de Lorme*, whom he succeeded in all his Charges.

General

General of the Buildings, and by the Order of *Katharine de Medicis* he made at St. *Dennis* the Tomb of the *Valois*: And although that Work remained Imperfect, yet there are to be seen represented on Bass Reliefs the Battles of *Francis* the I*st*, which are of an incomparable Design, and very ingeniously managed according to the Art of Sculpture in the nice Gradations of the Groups of Figures, which appear one standing out before the other.

This makes it appear, that it was under the Reigns of these Princes, and this Princess that the Arts of Designing were Re-established in *France*, and flourish'd there: For besides the ingenious *Italians* who labour'd in their Revival, the *French* Nation set themselves with great Success to Architecture and Sculpture; thus the Abbot of *Clagni* apply'd himself to the Management of the Building of the *Louvre*, after *Henry* the II*d* had began it. The two *du Cerceaux* were ingenious Architects, as also *Philbert de Lorme* and *John Bullant* (*e*), who all of them gave proofs of

---

(*e*) *Le Primaticcio* Abbot of St. *Martin* died about 1570. The King put in his Place *John Bullant* to be Architect at *Fountainbleau*. See *Telibien*, Of the Works of the Painters, p. 705.

From the time of *Primaticcio*, the true Way in the Arts of Designing began to spread in *France*, even to painting on Glass; for that reason we see several of that time that are very extraordinary; as also several Works in Enamel, whereof there are several Pieces which adorn the two Altars in the Chappel of *Paris*, the Designment whereof is very admirable and altogether after the Way of *Julio Romano* and *Primaticcio*: There are also several earthen Vessels of that Work painted and enamell'd, which were made in *France* as well as in *Italy*. The Abbot of Saint *Martin* made several Designments in Tapistry, some whereof are to be seen in Hangings in the Palace of *Conde*, and other Princes.

Among the good Architects of that time may be numbred *Estienne de Perac*, who had the Honour to be Architect and Painter to the King. He painted at *Fountainbleau* the Hall of the Baths, and died in 1600. F. P. 712.

their

their Skill by the Buildings they erected, and the Books of Architecture which they publiſhed.

Moreover the Illuſtrious *John Gonjou* was Excellent in Architecture and Sculpture: He gave Proofs thereof in his Works at the *Louvre*, at St. *German de L' Auxerrois*, at the Fountain of St. *Innocent* and other Buildings, whereby he ſhewed himſelf a good Architect and excellent Sculptor. About this time there appeared other excellent Sculptors, as *Ponce* and *Bartelemi*, who were fellow Students at *Rome*.

But among all the Sculptors, the moſt remarkable was *James* (*f*) *d' Angoulême*, who was ſo skilful as to Rival *Michael Angelo* in a Model of St. *Peter's*, and who in the Judgment even of the *Italians* ſurpaſſed therein this great Man. About the ſame time *Pilon* (*g*) alſo diſtinguiſh'd himſelf at *Paris* by the excellent Pieces of Engraving which he made in ſeveral Churches and other publick Places. Thus *France* produced in the laſt Age excellent Architects and Sculptors: She had alſo ſome famous Painters, and among the reſt

(*f*) *Vigenerus* on the Tablets of *Philoſtratus*, P. 855. Relates that this happened at *Rome* in 1550. when he was there. He takes notice that this ingenious Sculptor made three great Figures of black Wax, which for their Excellence are kept in the *Vatican*; the one repreſents a naked Man to the Life; the other one in the ſame Poſture without his Skin, where one may diſtinctly ſee the Origine and Inſertions of the Muſcles; and the third is almoſt a Skeleton.

The ſame Author tells us further, of a fine Marble Figure repreſenting *Autumn*, which was in the *Grotto* of *Meudon*; he ſays, that he ſaw it, and that it was made at *Rome*: It is very Excellent, and as much Eſteemed as any modern Piece, which ſhews the Excellency of this Sculptor.

(*g*) There is to be ſeen of *Pilon's* a St. *Francis* in the Cloyſter of the *Auguſtines*, and at St. *Katharines* a Chappel where there are fine Figures and Baſs Reliefs in Braſs, and in ſeveral other Churches, and on the Dial of the Palace there are ſome of his Works.

John

John Cousin who flourish'd under *Henry* the II*d*, *Francis* the II*d*, *Charles* the IX*th* and *Henry* the III*d*: The Picture which is to be seen of his of the General Judgment, among the *Minims* at St. *Vincent*, which was very well graved by *Peter Jode*, shews the Excellence of his Designing and Pencil, as also the several Glasses he has painted at St. *Gervais* in *Paris*, shew that he was Master of several Arts that relate to Designing.

He was also an excellent Sculptor, as may be seen on the Sepulcher of the Admiral *Chabot*, which is done by him in the Chappel of *Orleans* at *Paris*; and the Treatises he has made of Geometry and Perspective sufficiently shew the Greatness and extent of his Genius.

Several other *French* Painters got a great deal of Reputation about the End of the last Age at *Fountainbleau*, the best of them were *Ferminet*, *du Brevil*, and *Bunel* (*h*) who surpassed them all; this last was named *Jacob*, he was born at *Blois* in 1558, Son of *Francis Bunel* Painter, under whom he learnt the Principles of Painting: After he had perfected himself in *Italy*, he gave Proofs of his Skill in the Works he made for the King in the little Gallery of the *Louvre* (*i*), which he painted together with *Brevil*. This also appear'd

(*h*) *Jacob Bunel* went into *Spain*, where he copied the Pictures of *Titian*; afterwards he went to *Rome* where he studied in the School of *Frederico Zucchero*, to perfect himself in Designing and Painting.

(*i*) These Works were destroy'd by a Fire which happen'd in the Gallery of the *Louvre* in 1660. There is also to be seen of *Bunel's*, the Picture of the great Altar of the *Mendicant* Friers at *Paris*, and also in the Church of St. *Severin* several Figures of the Prophets, the Sibils, and of the Apostles painted on a gold-Ground: There is also to be seen at *Blois* in the Quire of the *Capuchins*, a Picture which he painted of an excellent Beauty. See the History of *Blois* by *Bernier*, P. 521.

in the *Tuilleries*, and in the Picture of the Descent of the Holy Ghost, in the Church of the *Augustins* at *Paris*: The Excellence of this Picture gain'd him the Approbation of the illustrious *Poussin*, who assures us, that of all the Pieces in that City, there was not one that equall'd this.

CHAP. XXI.

The Flemings *perfected themselves in Painting, after they had found the Invention of Painting in Oyl.*

PAINTING in the two last Ages made a great Progress in *Flanders*: And the *Flemings* cultivated it with a great deal of Care: For after *John* of *Bruges* had found out the Way of Painting in Oyl, in 1410, he brought up several Disciples, and among the rest *Roger Vanderverden* of *Bruessels*, and *Havesse* who taught this fine Secret to *Lewis* of *Louvain*.

Peter Cristo, *Justus* of *Ghent*, *Hugo* of *Antwerp* appear'd some time after: They work'd only in the low Countries with Reputation, about the End of 1400, and at the beginning of 1500. In the last of these Centuries several other Painters of that Nation began to make themselves known: *Lambert Lombard* was at *Liege* of the first Rank for Painting and Architecture. He there brought up some excellent Disciples; the most Famous was *Francis Florus*, who is looked upon as the *Raphael* of the *Flemish*, by reason of his true Way of Designing: *William Cay* of *Breda* was also a Disciple of *Lambert Lombard*, he passed

passed for a very good Painter: There was not in his Works that Fire, and Resolution to be seen as in those of *Francis Florus*, but there appeared more of the Life, and of Sweetness and good Grace. There were about that time several *Flemish* Masters also who gain'd Reputation in *Italy*, both by Painting and Architecture; *Michael Cockisian* was one of them, it was he who painted the two Chappels in Fresco in 1522 in the Church *dell' Anima*, after the *Italian* Way. There was also *John de Calker* who ought to be esteemed for his Manner of Painting and Designing: He learnt of the Famous *Titian*, and designed some excellent Stamps and Plates of Anatomy, which made the Book of *Andrew Vesalius* so Famous.

Heemskirk, *Martin de Vos*, and *John Strada* studi- in *Italy* the true Manner of Designing and Painting: *Strada* made several Pieces at *Florence* for the Great Duke, particularly several Patterns for Tapistry, whereby he shewed that he had an universal Genius in all the different Parts of Painting; his great Capacity procur'd him admittance into the Academy of Designing.

The low Countries produced several other Painters; *Divic*, and *Quintin* of (*a*) *Louvain* were very much esteemed for their true Imitation of Nature. *John de Cleves* was excellent in Colouring and drawing Portraits: Insomuch that *Francis* the *Ist* took him into his Service, during which time he drew a great many of the Lords and Ladies of the Court.

In the same Provinces were *John d' Hemeissein*,

(*a*) *Vasari* says, that *Quintin* was of *Louvain*: But *A. F.* thinks he was of *Antwerp*, who, from a good Blacksmith and Farrier, became a good Painter, through the natural Inclination he had from his Youth for Designing, and the great Passion he entertain'd for a Young Woman, who promised him Marriage on Condition he became a good Painter: This encouraged him to learn Painting, which he very successfully accomplish'd.

Martin Cook, John Cornelis, and *Lambert Scoorel,* who was a Canon at *Utrecht: John belle Jambe, Divick d Harlem* and *Francis Monstaret*, were Excellent in Landskips, and odd Fantastick Figures. This last was imitated by *Jerome Hertoghen Bos, Peter Brueghel* and *Lancelot*, who was very Excellent at painting Fires.

In these Countries was also *Peter Cocuek*, who had a great facility and readiness of Invention, for he made several very fine Historical Designs for Tapistry; he had a very good Way, and a great deal of practice in Architecture, which made him translate the Books of *Serlio* into *Dutch.* But he who of all the Painters of the Low Countries ought to be the most esteemed was *Anthony More* Painter to *Philip* the II*d* King of *Spain*: The Pictures and Portraits which are to be seen of this famous Painters Hand will always make him pass for an excellent Person; he learnt Painting of *Lambert Scoorel.*

Several speak also with a great deal of Praise of *Peter Le Long,* who made at *Amsterdam,* where he was born, a Picture of the Virgin with other Saints for which he had two thousand Crowns. *Mathew* and *Paul Bril* were at that time very Famous for making Landskips; they wrought a long time at *Rome*; and in *Flanders* there appear'd with a very great Reputation *Octavius Vanveen*, who is also called *Otto-Venius.* He was Painter to the Duke of *Parma*, who was Governour of the Low Countries, and afterwards to the Arch Duke *Albert.* It was he who was Master of the Famous *Paul Rubens.*

Peter Porbus of *Bruges* was also a Painter; he taught *Francis* his Son to Paint, who continued to learn under *Francis Florus*; this last had a Son called *Francis*, who wrought at *Paris* in the Church

of St. *Leu* of the reformed *Jacobins*, and in the *Stadt-House*, where he shewed his great Capacity.

At the same time Sculpture flourish'd in the Low Countries as well as Painting, for those two Noble Exercises are Originated from the same Principle, which is Designing: For this reason there were bred in that Country excellent Sculptors; as *William* of *Antwerp*, *John de Dales*, *William Cucur* of *Holland*, and *James Brusca*, all Sculptors and Architects. *Brusca* made several Pieces for the *Queen* of *Hungary*, and he brought up *John Bologna* of *Douay*.

It was this Famous *John Bologna*, who gain'd the most Honour of any to his Nation for Sculpture, by the Beauty which appear'd in all his Works, which have all of them the true Way and Gust of the Ancients; wherein he perfected himself in *Italy*, and particularly at *Florence*, where he resided, and held the first Place in that Art. He was there employ'd by the Princes *de Medicis* to make several Pieces of Sculpture: The fine Marble Statues, and the great Groupes of Figures in Brass which adorn the Squares of *Florence*, of *Leghorn*, and of *Bologna* are very charming, and so many proofs of his Excellence, and Monuments of his Glory.

There are yet at *Paris* some Marks remaining of the Excellence of his Workmanship, as the Brazen Horse whereon is the Figure of *Henry* the IV*th* in the Square of *Pont-neuf*: Thus we may see that both in the Low Countries, and in *France* as well as *Italy*, the Arts of Designing had their Revival by the Means and Ways we have shewn. That which farther contributed towards it, was the Genius and Application of several Ingenious Painters, Sculptors and Architects who flourish'd in the Centuries 1400 and 1500.

CHAP. XXII.

How Graving contributed towards the Re-establishment of the Arts of Designing.

TO finish this last Book, it remains that we shew the Advantage which the Arts of Designing received by the Invention of Graving, which was found out at *Florence* in 1460; for this Invention was, and is very serviceable to bring those Arts to Perfection.

It is certain that the Way of Designing on Copper, with the Tools called the *Burin* and *Point*, was one of the happy Means for the Revival of the Arts: For Graving multiplies and imparts Copies of the Designs, and fine Ideas of Excellent Painters, Sculptors and Architects; insomuch that the Prints which are taken off from these Graved Plates, were of excellent Use in the Revival of Designing, in several Countries, which have not had the Advantage, like *Italy*, of fine Examples of the Ancient Architecture and Sculpture, and the Works of the most excellent Modern Painters and Sculptors, which are happily communicated by the Help of Copper-Plates.

This has been, and is still seen in *France*, and other Places, that the fine Books of Architecture have made a great many Good Architects; who without going to *Italy*, where are the fine Relicks of Antiquity, have formed a true and good Manner, and perfected their Studies in this Art by the Help of Graving, which faithfully represents the Plans, Profils, the Elevations and Measures of the finest Buildings.

Painting has also the same Advantage by Prints as Architecture, and has given that way solid Instructions to several Painters. This may be

be remarked by the Prints of *Mark Antonio* graved after the Designs of *Raphael*, which have taught the true manner of Designing to several very considerable Painters.

The Illustrious *Poussin* is an Example of this, in the great Application he made in his Youth to Design by those Prints when he was at *Paris*. It was here this Great Painter so happily imitated the manner of *Raphael*, and the Ancients, in his admirable Works.

The Sculptors moreover received the same advantage from Graving as the Painters, for that made the Designs of the fine Figures of the Ancients familiar to them, and all the fine *Baß Reliefs* of the Famous Columns and Triumphal Arches, which are to be seen in the Palaces and Houses of *Rome*.

Graving was found out at *Florence* by *Maso Finegurra* a Goldsmith, who printed all that he grav'd on Silver: Afterwards *Baccio Bandinelli*, who was a *Florentine* Goldsmith, continued that Art, but as he was no good Designer, he copied the Designs of *Sandro Boticelli* of that City. The Invention of Graving, being then come to the knowledge of *Andrew Mantegna*, an Excellent Painter, who was about that time at *Rome*, he was so much enamour'd with it, that he set himself to learn it, and he graved *Bacchanalians* with the Burin, and a great Triumph he cut in Wood, which was very Admirable. This Art went afterwards from *Italy* into the Low Countries: *Martin* of *Antwerp* who was a Painter, practised it, and sent a great many of his Plates into *Italy*, and continued to make them better and better.

After *Martin* of *Antwerp*, *Albert Durer*, in the same City began to Grave after a better Manner, Design and Composition; for he endeavour'd more

nearly to follow Nature, and approach the *Italian* way, which he always esteemed the best: About the Year 1503, he made a small Statue of the Virgin, which surpassed the Works of *Martin* of *Antwerp*, and he continued to make several Plates of Horses, design'd according to Nature, with anothere of the Prodigal Son.

But when he had graved several of these Plates with the Burin, and saw, that they took up a great deal of Time, he set himself to Grave on Wood, that he might publish a greater Number of his Works, and in the Year 1510 he published of that Sort of Graving the beheading of St. *John*, the Passion of our Lord, and several other Pieces which went quickly off. *Albert*, by the esteem People set on his Works, became very Rich; and this engaged him to Grave again with the Burin, and he made a Piece representing Melancholy, three Notre Dames, with the Passion of our Lord in thirty six Pieces.

About this time *Francis Francia* was esteemed at *Bologna* of the first rank of Painters; he had several Disciples, whereof *Mark-Antonio Raimondi* was the best, by reason of his Capacity in Designing, which gave him a great Facility in handling the Burin in Goldsmiths Works, in which he was Excellent. But according to a Resolution he took to Travel, he went to *Venice*. There he saw Stamps which *Albert* had made with the Burin, and in Wood. They so pleased him that he bought of them as far as his Money would reach; among the rest he had the Passion cut in Wood: And after reflecting what Honour and Profit he should have gotten, if he had employ'd himself to Grave after that way, he at length determined to set himself wholly thereunto, and he so well copied that Passion of *Albert*'s on Copper, that it was

taken

taken to have been done on Wood; he alſo put the Mark of *Albert A. D.* thereon, and ſo well imitated that Work, that no body took it for *Mark-Antonio*'s but for *Albert*'s, and it was bought and ſold for ſuch at *Venice*; inſomuch that ſome Copies were ſent to *Albert* of the Paſſion that *Mark-Antonio* had done, which made *Albert* ſo very angry, that he went from *Antwerp* to *Venice* to complain to the Republick of the Wrongs *Mark-Antonio* had done him: But he could obtain nothing thereby, but only that his Mark ſhould be no more put to *Mark-Antonio*'s Pieces.

Albert at his Return to *Antwerp* found a Competitor, *Lucas van Leyden*, who (*a*) though he was not ſo good a Deſigner as himſelf, he notwithſtanding equall'd him in the Beauty of working with his Burin, as he made it appear in 1509, by two round Prints; the one was Chriſt carrying his Croſs, the other his Crucifixion.

Lucas continued to ſhew his Ingenuity, by a *Paſſion*, which he grav'd in ſixteen Pieces, and by his other Works.

Albert, at this, grew jealous of *Lucas*'s Knowledge; and becauſe he would not be excell'd, he redoubled his Application and Induſtry in Graving. He made ſeveral fine Prints, as St. *Euſta-*

(*a*) *Lucas van Leyden* had an extraordinary Inclination for Deſigning even in his Childhood; he made Pictures at the Age of twelve Years; he apply'd himſelf alſo to Graving; at fifteen Years of Age he had grav'd ſeveral Copper Plates; he died at thirty nine Years of Age in 1533. In the time of *Lucas* and *Albert*, there appeared with a great deal of Reputation *Han Holbein* of *Baſil*. He practiſed alſo Graving; there are of his Hand Wooden Cuts of the Bible, and a Dance of the Dead, which he painted in that City. But his chief Occupation was Painting, which he practiſed a long time in *England*, where he was eſteemed the moſt Ingenious of his Time; he died at fifty ſix Years of Age in 1554.

chius,

chius, St. *Jerom*, and several others, which augmented his Reputation: For he was not only a good Graver, but also a good Painter, Geometrician and Architect.

This may be seen by his Treatise of the Proportions of an human Figure, of Perspective and Architecture: His Works have made his Name(*a*) Illustrious, for they contributed to the Re-establishment of the Arts in *Flanders* and *Germany*, and also in *Italy*; for they were the Prints of *Albert* which engaged *Mark-Antonio* to follow Graving, and made him Grave so happily the Works of *Raphael*, that are so necessary to all Designers.

Thus by the Opportunity *Mark-Antonio* had of Copying at *Venice* the Prints of *Albert*, he acquired a facility and readiness in Graving, and went afterwards to *Rome*, where the first Thing he grav'd was a *Lucretia*, after *Raphael*: This was shewn to this great Painter, who at the same time contracted a Friendship with *Mark-Anthonio*, and set him to Grave a Plate of the Judgment of *Paris*, another of the Death of the Innocents, and several others.

This was very Advantageous to *Raphael*, and gained him, as well as *Mark-Antonio*, a great Reputation throughout all *Europe*, and created an Emulation among several Designers, who apply'd themselves to Graving, and became Disciples of *Mark-Antonio*.

(*a*) *Albert Durer* died at *Nuremberg*, his own Country, in 1528, at fifty eight Years of Age. This Epitaph is to be read on his Tomb.

Quicquid Alberti Dureri mortale fuit, conditur hoc tumulo. Emigravit VIII *Idus Aprilis*, 1528.

This ingenious Man was very much honoured by the Emperors *Maximilian*, *Charles* the V. and *Ferdinand* King of *Hungary*. One of his Disciples was *Aldegrave* a Painter and Graver at *Nuremberg*. The

The moſt Ingenious were *Mark de Ravenna* and *Auguſtin Venetianus*, who grav'd ſeveral Deſigns of *Raphael* and *Julio Romano.*

Mark-Antonio after the Death of *Raphael*, graved the Deſigns of *Julio Romano*, which are obſcene Poſtures, for which he was arreſted at *Rome*, and as he eſcaped from Priſon, he went to *Florence*, where he finiſh'd his Plate of St. *Laurence*, after the Deſign of *Baccio Bandinelli.* In the mean while *Baccio* complain'd to Pope *Clement* the VII*th* that *Mark-Antonio* ſpoil'd, inſtead of imitating, his Deſigns: This came to his Knowledge, and after his Prints were finiſhed, he carried them to this Pope, together with the Deſigns of *Bandinelli*, and as his Holineſs was very Skilful in, and a great Lover of Deſigning, he judged quite otherwiſe, and acknowledged, that this ingenious Graver had very much mended the Faults that were in the Deſigning of *Bandinelli.* Inſomuch that by the Beauty of that rare Print, *Mark-Antonio* regain'd the Favour of this Pope, which the Poſtures of *Aretin* had unhappily cauſed him to loſe.

But about this time happened the ſacking and taking of *Rome*, which reduced *Mark-Antonio* almoſt to Beggary. For to redeem himſelf out of the Hands of the Imperialiſts who had made him Priſoner, he was oblig'd to give them all the Money he had, and ſo went from *Rome*, whither he returned no more.

About this time was found out the way of Graving in Wood with Chiaro-ſcuro, which make the Prints appear as if they were heightened with White by the Pencil; and the Perſon who found out this Invention was *Hugo de Carpi*, an indifferently good Painter, but who had a Genius for ſeveral Things. There are ſome

of

of these sorts of Prints after *Raphael*, of *Parmegiano*, of *Baldassare* and of *Beccafumi*, and others.

The way of Etching with Aqua-fortis began also to be practised about this Time, by *Parmegiano* and *Beccafumi*, who etch'd several Plates. After them *Baptista del Moro* a Painter of *Verona* etch'd with Aqua-fortis fifty fine Landskips. He was a Disciple of *Titian*, and would have been one of the most Famous of his Age, if he had not died before he was thirty Years of Age.

Jerome Cock, Graved in *Flanders* the seven liberal Arts, and at *Rome* several Prints after the Designs of *Sebastian Frate del Piombo*, and after those of *Francis Salviati*. At *Venice*, *Baptista Franco* an ingenious Painter graved several of his Works. In the mean while Graving continued at *Rome* by *James Caraglio* of *Verona*, whom *Rosso* the Painter caused to Grave several Prints after his Designs; he also Graved some more after *Perin del Vaga*, *Parmegiano* and *Titian*: But *Caraglio* after he had thus wrought, set himself to Grave on Crystals and Cornelian, wherein he had no less success than on Copper; and the King of *Poland* sent for him to Work in Graving and Architecture, which he successfully practised in that Kingdom.

John Baptista Mantuano of the School of *Julio Romano*, apply'd himself to Graving with the Burin, and made some fine Prints after the Works of his Master, which are very much esteem'd; there are to be seen some Prints done by his Daughter *Diana*, which are well grav'd.

Æneas Vico of *Parma*, was also a Graver and wrought with the Burin; he copied the Designs of *Rosso*, of *Michael Angelo*, of *Titian*, of *Salviati*, and of *Bandinelli*, and grav'd several Portraits; That of *Charles* the V. enriched with Tro-

phies,

phies (by which he got a great deal of Praiſe, and a large Reward,) is one of the moſt conſiderable of his Works.

At *Rome Nicholas Beatrix Lorain* continued this Art; he work'd after *Mutian*, after *Michael Angelo*, and after *Ghiotto* the Boat of St. *Peter*, with ſeveral other Prints, very much eſteemed.

There were other *Italian* Gravers who diſtinguiſh'd themſelves by their Prints at *Rome*, as *Cherubin Albert*, who grav'd the fine Frizes after *Polydore*: And alſo *Vilamen d' Aſſiſe* for the correctneſs of his Deſigning and the liberty of his Burin. The ſame Eſteem is due to *Antony l' Abacco*, who meaſured and graved a Book of the ancient Buildings, which is one of the moſt regular Pieces of Architecture that has been publiſhed.

There were ſeveral other ingenious Engravers in the Low Countries; *Hubert Goltius* of *Venlo* was there Famous. He learnt Painting of *Lambert Lombard*, afterwards he graved ſeveral Books of Medals of the Emperors, entituled *Faſti*, and *Sicilia*, and *Magna Grecia*, and others, of which alſo he compoſed a Diſcourſe in *Latin*, and becauſe he was very well verſed in Hiſtory, he was honoured with the Quality of Hiſtorian and Painter to *Philip* the II*d*. He died at *Bruges* in 1583. Of the ſame Family of *Goltius* was alſo *Henry*, who employ'd himſelf much in Graving and Painting, having made two Voyages into *Italy*, to perfect himſelf; beſides his Ingenuity in Painting and Graving, he Deſigned incomparably well with his Pen. He was born at *Venlo* in 1558. *Saenredam*, *Matam* and *Peter Jode*, were his Diſciples.

Cornelius Cort, and *Martin Rota*, ſhewed their Capacity by ſome Pieces they grav'd after *Michael Angelo*, *Mutian* and others, as alſo *John*, *Raphael* and *Giles Sadeler*, who were of *Bruſſels*, pro-

moted very much the Art of Graving, by the Beauty of their Prints. *Collært, Philip* and *Cornelius Gall* of the ſame Country grav'd there, and afterwards in *Italy*, with a great deal of Reputaion.

This Art appear'd alſo in great Splendour in *France* in the time of *Roſſo*, and of the Abbot St. *Martin*; for *Renè*, engraved the moſt Part of their Works, which are at *Fountainbleau*.

Inſomuch that in all the Countries where the Arts of Deſigning flouriſhed, Graving flouriſh'd alſo, and was eſteemed as a conſiderable Part of thoſe Arts.

But the Perſon who moſt advanced Graving about the End of the laſt Age, and improved it beyond what had been till then done, was the Famous *Auguſtin Carrache*: For, not to mention the Correctneſs and excellent manner of Deſigning he was Maſter of, to a very high Degree, he made the Strokes cut with his Burin extreme even, and extraordinarily well managed according to the chief Turns and Forms of his Object, even to Landskips, which he touch'd incomparably well.

From his Youth he learnt Painting at *Bologna* of *Proſper Fontana*, afterwards he ſtudied Graving and Architecture under *Dominick Tibaldi*. In a ſhort time he exceeded his Maſter, who got conſiderably by the Ingenuity of his Diſciple. *Auguſtin* had alſo a great Love for Sculpture, which made him work in *Relievo* under *Alexander Minganti* a *Bolonian*. Notwithſtanding which he did not leave off Graving, for he had a general Genius, which led him to Learning, to Geometry, and all its dependencies.

He went afterwards with his Brother, the Famous *Hannibal Carrache* to ſtudy Painting in *Lombardy*, and to learn the charming fine Manner of Paint-

Painting of *Correggio*: But he left his Brother at *Parma*, and went himself to *Venice*, where he employ'd himself in graving the Pictures of *Tintoret* and *Paul Veronese*, and thereby render'd their Works more Famous, by the Beauty of his Designing, which made his Prints more perfect than those of other Gravers. He moreover grav'd several Pieces after *Correggio*, after *Baroche*, and made also several Plates after the Life, of his own Invention, which are all very admirable.

It is also True that toward the End of the last Age, *Augustin Carrache* advanced Graving beyond those who had preceeded him; and that which farther distinguish'd him from other Gravers, was the excellence and correctness of his Design. For he had so passionate a Desire to make those Arts Flourish, that he with his Illustrious Brother *Hannibal*, and their Cousin *Lewis Carrache* establish'd an Academy at *Bologna*.

It was this Famous School which brought up the most Ingenious Designers and Famous Painters of *Bologna*, who maintained the excellence of Designing and Painting, in the highest Pitch those Noble Arts have arrived to since their revival. It is to these *Carraches* we are obliged, for having hindred Painting, at the beginning of our Age, from a total Declension at *Rome*, which then threatned it, by reason that the Mannerists of the School of *Joseph Arpino*, and those of the School of *Caravage*, who were their Antagonists, got the better of those who followed the Gusto of the Ancients, and the noble Manner of *Raphael*. But at last the Ingenious Disciples of the Academy of the *Carraches*, got the day both from the one and the other, and Reestablished the true way of Designing and Painting:

ting; which has ever since happily continued down to us: And throughout all this Age of 1600 these Arts have appear'd and continued in Perfection, which shall be the Subject of the *Second* Part of the History of these Arts.

By the Ingenious Gravers we have mentioned in this last Chapter, it may be noted that we reckon Graving among the Arts that depend on Designing and Painting, as Consequent to them, for the Painters first began the right Practice of it, and to advance it to that high Degree wherein now we see it.

We may moreover see that the Way of making the Punchions and Dies for striking of Medals, is one Sort of Graving, which depends on Sculpture: And that the most Excellent Gravers have been all well versed both in Sculpture and Painting; for they never Grave their Coins, till they have first modell'd their Works: Thus Sculpture preceeds Graving. The ingenious Medallists in the Time of *Henry* the II*d* and *Henry* the IV*th*, were Sculptors; and we commonly hold, that *John Goujon* made the finest Medals of this first King, and of *Catharine de Medicis* which are to be seen. *John Rondelle* and *Estienne Lanne* are also Famous, who made the Coin under *Henry* the II, and those fine Testoons of that Prince.

As to the Medals of *Henry* the IV*th*, the finest are those of . . . . . *du Pres*, who was an ingenious Graver, and excellent Sculptor; the Bass Relief which is to be seen in the King of *Sicily*'s Street in *Paris* is a Proof of this. Graving has been always very much Esteemed, and gain'd a great deal of Credit, as well as the other Arts of Designing; the Emperor *Commodus* besides Designing which he learnt, learnt also to Grave, as we have shew'd in the beginning of the *Second* Book: And we can't but believe, that his End therein was to make Medals, the Knowledge whereof has always been so much Esteemed both among the Ancients and Moderns; and that which farther proves this, is, that we find no other ways of Graving among the Ancients, than that of Graving very deep for making Medals, and Graving fine Stones for Rings, and others for Seals, which are often to be met with in the Cabinets of the Curious.

FINIS

A

TABLE

OF THE

NAMES of the ARTISTS mentioned in this HISTORY.

P. After the Name signifies Painter; S. Sculptor; A. Architect; G. Graver or Goldsmith; S and A. Sculptor and Architect; P. S. A. Painter, Sculptor and Architect.

A

ABacco, A. G. Page 189
Abbot de Clagni, A. 175
Ætion, P. 20
Adrian, A. P. S. 44 45
Agesander, S. 113
Angelo, S. 136
Agnolo Sanese, S. 90
Aldigieri de Levio, P. 119
Aldegrave, P. G. 186
Alexander Moretto, P. 124
Alexander Minganti, S. 190
Alexander Moretti, P. 136
Albert Durer, P. G. 183 184 185 186
Alphonsus Lombardi, S. 160
Alterius Labeo, P. 26
Alexis Baldovinetti, P. 101
Alcamenes, S. 22
Andrea Mantegna, P. G. 108 133
Andrew de Solario, P. 115

Andrea Del Sarto, P. Page 116 144
Andrea Pisano, S. 93 94
Andrea Orgagna, P. S. A. 93
Andrea Verrochio, S. P. 99 112
Andrea del Castagno, P. 101
Andrea Taffi, P. 89
Andrea Squarzella, P. 116
Andrea Lewis d' Assise, P. 117
Andrew Contucci, S. 160
Amico, P. 164
Andrea Palladio, A. 68 167
Anthonio da Correggio, P. 125
Anthony More, P. 180
Anthonio da san Gallo, A. 142 167 168
Antonio Pollaivoli, P. S. 111
Anthony Filaret, S. 98
Antonello da Messina, P. 105 106 107
Androcida, P. 18
Hannibal, A. 16
Hannibal Carrache, P. 190
Apelles, P. 19 20 23
Apollodorus, A. S. 44 45
Apollonius, P. 89
Argellius, A. S. 34
Archiphron, A. 35
Arnolpho Lapo, A. 87 89
Armenini, P. 3
Athenodorus, S. 31
Augustin Carrache, P. G. S. 163 190 191
Augustin, surnamed Bambaia, S. 136
Augustin Venetianus, G. 157 187
Aussé or Havesse, P. 178
Aretine, 187

B

Baccio Bandinelli, S. 156 157
Baccio Uberti, P. 117
Baldassare Perruzzi, P. S. 139 144
Bartholomew Vivarini, P. 124
Bartholomew, S. 176
Bartholomew de Regge, S. 124
Bartholomew Montagne, P. ibid.
Bartholomew Genga, A. 161
Baroche, P. 125
Baptista Lorenzi, S. 152

Baptista

Baptiſta Franco, P. Page 153
Baptiſta de Angelo, P. 124
Baptiſta del Moro, P. G. 165 188
Baſſan the elder, was Jacob, Son of Francis da Ponte Baſſano, P. 165
Francis, *ibid.*
John Baptiſta, P. *ibid.*
Jerom, P. *ibid.*
Leander, P. all four Children of Jacob. *ibid.*
Baſſiti, P. 124
Beſaleel, A. S. G. 8
Benedict Coda, P. 109
Benedict Ghirlandaio, P. 111
Benedict da Maiano, S. A. *ibid.*
Benedict Caporali, A. 117
Benvenuto Cellini, S. G. 157
Benedict Diada, P. 124
Benvenuto Garofola, P. 108 160
Bouchet, ou Buſchetto, A. 85
Bernard Daddi, P. 95
Blaiſe, P. 163
Bernard de Gatti, P. 135
Bernardino da Trevio, P. A. 137
Bramante, A. P. 137 138 139 140
Bramantine, P. A. 136
Bruneleſchi, A. S. 78 87 96 98 135
Briaxis, A. S. 22
Bularchus, P. 17
Buono, A. S. 86
Buonamico, P. 95
Bunel, P. 177
Du Brueül, P. *ibid.*
Bruſca, 181

C

CAlicratidas, A. 43
Camillo, P. 135
Caradoſſo, G. 118 139
Les deux du Cerceaux, A. 175
Ceciliano, S. 136
Cæſariano, A. 137
Chareſthe Lindian, S. 24 66
Charles Alphonſus du Freſnoy, P. 112
Cherubin Albert, G. 189

Cione, G. Page 98
Cimabue, P. A. 88 89 90 91
Claudius of Paris, S. 173
Cleophantus, P. 24
Chœrebus, A. 36
Collaert, G. 190
Cornelius Gall, G. *ibid.*
Cornelius Cort, G. 189
Commodus, P. G. 48
Consilio Gherardi, L. 95
Corsino Buonajusti, P. *ibid.*
Cosmo de Medicis, A. *ibid.*
Christofano, P. 119
Christopher Gobbo, S. 136
Christopher Lombard, A. 171

D

Daniel da Volterra, P. S. A. 157 158
Daniel Barbaro, A. 167
Dario da Treviso, P. 108
David Ghirlandaio, P. 111
Dædalus A. S. 8 9 21 33
Diogenes, S. 43
Diopenes, S. 9
Diana Mantuano, G. 188
Dinocrates, A. 5 35
Divic of Louvain, P. 179
Divic d' Haerlem, P. 180
Dominico Pucci, P. 95
Dominico Ghirlandaio, P. 99 101 111 147
Dominico Venitiano, P. 106 109
Dominico Beccafumi, P. 159
Dominico Tebaldi, P. G. A. 163 190
Dominico Brusasorci, P. 165
Dominico del Barbieri, P. S. 173
Don Bartholomeo, P. 109
Donatello, S. 96 97
Dosso, P. 108 160

E

Emulo, A. 33
Heemskirk . 179
Children of Seth, A. 3
Eneas Vico, G. 188

Epeus Dicrateus, A. S. Page 9
Eufranor, P. S. 19
Eupompus, P. 18
Etienne Florentin, P. 93
Etienne Veronese, P. 124
Etienne du Perac, P. A. 175
Etienne Lanne, G. 192
Europe, P. 135

F

FAbius Pictor, 26
Federico Zucchero, P. 161 162 163
Fermo Guisoni, P. 135
Philip Lippia, P. 112
Philip Gal, G. 190
Philip Salviati. 117
Fontana, A. 171
Fra. Bartholomew St. Mark. P. 101 120 121
Franco, P. 119
Francis Monsignori, P. 109
Francis Francia, P. 107 118 119 184
Francis Melzi, P. 115
Francisco de Sandro, P. 116
Francis Torbido, P. 124
Francis Mazzuolo called Il Parmegiano, P. 126
Francis Brambilati, S. 136
Francis Bronzin, P. 159
Francis the First, P. 172
Francis of Orleans, S. 173
Francis Monstaret, P. 180
Francis Porbus, P. *ibid.*
Francis Florus, P. 178 180
Frederick Baroche, P. 163
Frier John da Fiesole, P. 101 109
Frier Philip Philippini, P. 101
Freminet, P. 177

G

GAlante, P. 119
Galeazzo Campo, P. 135
Galeazzo, P. 119
Gaudence, P. 136
Gentil da Fabriano, P. 109

Gentil Bellini, P. Page 109 110
Georgeone, P. 109 128 129
George Vasari, P. A. 102 116
Gherado Starnini, P. 95
Gherardo, P. 109
Ghiberto, G. A. P. S. 96 98 99
Gioto, P. A. 89 90 91
Giovanetto Cordegliani, P. 124
Giovanni Dell' Oprera, S. 152
Giles Sadeler, G. 189
Glicon, S. 22
Guido, P. 119
William Oltramontano, A. 86
William le Forti, P. 93
William de Marcilli, P. 102
William Cay, P. 178
William of Antwerp, S. P. 181
William Cucur, S. A ibid.

H

HEnry Mellin, P. 103
Henry Goltius, P. G. 189
Hercules Procacino, P. 125
Hiram, A. S. 11
Hormisda, A. 50
Hugo of Antwerp, P. 178
Hugo de Carpi, P. G. 187
Hugo Goltius, P. G. 189

I

JAcob d' Avanzi, P. 119
Jacobello de Flore, P. 124
Jacobello, S. 90
Jacopo de Cassentino, P. 95
James Caraglio, G. A. 188
James de la Quercia, S. 97
James Lanfranc, S. 90
James de la Montagne, P. 109
James Bellini, P. ibid.
James Puntormo, P. 159
James Ripenda, P. 119

James Robusti Tintoret, P. Page 166
Jetinus, A. 36
John Van-Eick, P. 103
John Bellin, P. 109
John Antony Boltrafio, P. 115
John Mansueti, P. 124
John Bonconsel, P. *ibid.*
John Francis Caroto, P. *ibid.*
John Maria Verdizotti, P. 132
John de Calker, P. 132 179
John de Lion, P. 135
John Baptista Mantuano, P. G. 135 188
John Baptista Conrigliano, P. 124
John Maria Falconetti, A. P. 141 143
John d' Udine, P. S. 153 154
John Martini d' Udine, P. 154
John Antony da Pordenon, P. *ibid.*
John Francis il Fattore, P. 155
John James della Porta, S. A. 168
John Goujon, S. A. 176 192
James Angouleme. 176
James Brusca. 181
John Cousin, P. S. 177
John Strada, P. 179
John Sadeler, G. 189
John de Cleves, P. 179
John d' Hemeissein, P. *ibid.*
John Bellejambe, P. 180
John Rondelle, G. 192
John de Dales, S. A. 181
John Bologne de Douay, S. *ibid.*
John Baptista Franco, P. G. 188
Jerom Genga, P. A. 161
Jerom Siciolante, P. 155
Jerom Mutiano, P. 136 166 167
Jerom Hertoghen Bos, P. 180
Jerom Cock, G. 188
Jerom & Justus Campagnola, P. 124
Jerom Romanino; *ibid.*
Jerom Mazzuolo, P. 146
Jerom de Carpi, P. 100
Jerom de Ferrara, S. 160
Innocent d' Imola, P. 164
Joseph Arpino, P. *ibid.*
Joconde, A 141 142 143

Julius Campo, P. Page 135
Julius Cæsar Procacino, P. 187
Julian da Sangallo, A. 167
Justus, of Ghent, P. 178

L

LActantius Gambaro, P. 135
Lancelot, P. 180
Lanfranc, P. 126
Lapo Gucci, P. 95
Lambert Lombard, P. A. 178
Lambert Scoorel, P. 180
Lavinia Fontana, P. 187
Laurence Piccard, S. 173
Laurence Hercules, P. 108
Laurence Costa, P. 107 118
Laurence Lendinara, P. 108
S. Lazarus, P. 71 72
Leocares, A. S. 22
Leonardo da Vinci, P. 99 101 111 114 115 120 129 136 138
Leon B. Alberti, A. 100 133
Liberale, P. 124
Libon, A. 33
Lippo Dalmaso, P. 119
Lisippus, S. 23 24 29
Lorenzetti, P. 95
Lewis Lippo Florentin, P. *ibid.*
Lewis Malino, P. 108
Lewis Vivarino, P. 124
Lewis of Lovain, P. 178
Lucas van Leyden, P. G. 135
Lucas Signorelli, P. 112
Luc de la Robbia, S. 97
Lucia, P. 135
Lucian, S. 20

M

MAderni, A. 171
Claudius 102
Mark Mariotti Albertinelli, P. 101

Mark Zoppo, P. Page 108 119
Marcellus Mantuanus, P. 155
Mark Baſſarini, P. 124
Marcello Cervino. 170
Mark Antonio Raimondi, P.G. 184
Mark de Ravenna, 187
Marco Uggioni, 136
Marin, S. 119
Marietta, P. 196
Matthew Bril, P. 180
Matthew Luchefe, P. 97
Mattheo, P. 119
Maſaccio, P. 101
Maſo Fineguerra, G. 183
Martin Rota, G. 189
Martin of Antwerp, P. G. 184
Martin Cook, P. 180
Martin de Vos, P. 179
Metagenes, A. 36
Metrodorus, P. 21
Methodius, P. 61
Michael Angelo Buonarotti, P. S. A. 100 101 111 120 131 146 147 148
Michael San Michael, A. 109 141
Michael Angelo Anſelmi, P. 126
Michael Angelo Carravaggio, P. 164
Michael Cockiſien, P. 179
Michellozzo Michel, A. S. 97
Michelino, A. 114
Mino, S. 106
Miron, P. 18

N

NAldino, A. 173
Noah, A. 3
Nicholas Piſan, S. 86 90
Nicholas da Bologna, S. 97
Nicholas Beatrix, G. 189
Nicholas, and John Baptiſta Roux, makers of Tapiſtry, 134
Nicolo of Modena, P. 116 174

O

Octavius Vanveen, called Otto-Venius, P. Page 180
Octaviano, da Faenza, P. 93
Aholiab, A. S. G. 8
Orſon, P. 119

P

Pacuvius, P. 27
Palma the eldeſt, P. 164
Palma the younger, P. ibid.
Pamphilus, P. 19
Parraſius, P. ibid.
Paris Bordone, P. 132
Paul Veroneſe, P. 165 191
Paul Farinati, P. 165
Paul Cavazzuola, P. 124
S. Paulus Romanus, S. 106
Paul Uccello, P. 101
Paul Aretino, S. G. 90
Paul Lomazzo, P. 136 172
Paſquino Cenni, P. 95
Peneus, P. 18
Pelegrino Tebaldi, P. A. 162 163
Pelegrino d' Udine, P. 154
Perrin del Vaga, P. 153 155 156 158
Pietro Cavalini, P. 93
Peter Cocuek, P. 180
Peter Criſto. P. 178
Peter Pollaivolo, P. S. 111
Peter John a Spaniard, P. 117
Peter Perugino, P. 99 101 117
Peter Coſimo, P. 116
Peter Brueghel, P. 180
Pietro da Cortona, P. 167
Pigmalion, S. 14
Pilon, S. 176
Pirro Ligorio, P. A. 168 169
Piſanello, P. G. 109
Pitis, S. 22
Policletes, S. 23
Phidias, 18 21 22 36

Polignotus,

Polignotus, P. Page 18
Polidore, S. 165
Polidore da Caravaggio, P. 126 127
Pontius, S. 176
Protogenes, P. 20 23
Praxiteles, S. 23
du Pres, S. G. 192
Properzia de Rossi, P. 136
Prospero Fontana, P. 190
Primaticco, 135 159 170 173 174

R

RHolo, A. 33
Raphael Sanzio d' Urbin, P. A. 101 117 118 120 122 139 142
Raphael dal Colle Broghese, P. 135
Raphael Sadeler, G. 189
Rinaldo Mantuano, P. 135
Rinaldo, G. 100 178
Roger da Bruges, P. 104
Rondinello, P. 109
Rosso or le Roux, P. A. 190 171 173 159

S

SAlviati, P. 116 159
Sandro Boticello, P. 101 183
Sansovino, S. A. 144 145 146
Scammozzi, A. 167
Scilli, S. 9
Scopas, S. A. 22 35
Sebastian Frate del Piombo, P. 130 153 188
Sabastiano Serlio, A. 141
Sebeto, P. 124
Severus, A. 45
Severus, P. 119
Silvio da Fiesole, S. 136
Simon, P. 119
Simon Brother of Donatelo, S. 98
Simon Sanese, P. 93
Sofonisba, P. 135
Sognio Dantignano, P. 95
Solosmeo, P. 116
Spinello, P. 95
Squarcione, P. 108

Tadeo

T

TAdeo Gaddi, P. 93
Tadeo Bartoli, P. 95
Tadeo Zuchero, T. P. 161
Terentius Lucanus, P. 27
Theodorus, A. 33
Titian of Cadore, 130 131 132
Timotheus, A. S. 22
Tofanon, S. 136
Tintoret, *see* James Robusti, 166
Turpilius, P. 26

V

VAlerius, P. 132
Valerio Cioli, S. 152
Vanni Cinazzi,, P. 95
Vannius, P. 163
Vellano, S. 106
Ventura, P. 119
Vignola, P. A. 169 170 171 172
Vilamen, G. 188
Vincent Campo, P. 135
Vincent Zuccheri, P. 132
Vincent Verochio, P. 124
Vincent de Bresse, P. *ibid.*
Vital, P. 119
Victor Bellin, P. 124
Victor Scarpaccio, P. *ibid.*
Vulcan an Engraver, 10

X

XEnocles, A. 36

Z

ZEno a Veronese, P. 124
Zenodorus, S. 30
Zeuxis, P. 18 27

BOOKS

BOOKS *Printed for* Thomas Bennet *Book-seller, at the* Half-Moon *in St.* Paul's *Church-Yard.*

THE Lives of all the Princes of *Orange* from *William* the Great, Founder of the Commonwealth of the united Provinces. To which is added the Life of His Present Majesty King *William* the III. from His Birth to his Landing in *England*: By Mr. *Thomas Brown*, together with all the Princes Heads, taken from the original Draughts, by Mr. *Robert White.*

A Voyage to the *World* of *des Cartes:* Translated from the *French* by Mr. *T. Taylor, M. A.* of *Magdalen* College *Oxon.*

Thirty six Sermons upon several Occasions, in Three Volumes: By *Robert South*, D. D. The Second Edition.

The Certainty and Necessity of Religion in General: Or the First Grounds and Principles of Human Duty; established in Eight Sermons, preached at St. *Martins* in the Fields; at the Lectures for the Year 1697. Founded by the Honourable *Robert Boyle* Esq; By *J. Gastrill*, B. D. and Student of *Christ*-Church-College *Oxon.*

The Certainty of the Christian Revelation, and the Necessity of believing it; established in Opposition to all the Cavils and Insinuations of such as pretend to allow Natural Religion, and Reject the Gospel: By *J. Gastrill*, B. D. and Student of *Christ*-Church-College *Oxon.*

BOOKS

BOOKS *Printed for* Dan. Midwinter *and* Tho. Leigh, *at the* Rose *and* Crown *in St.* Paul's *Church-Yard.*

AN Historical Account of the Manners and Behaviour of the Christians, and the Practices of Christianity throughout the several Ages of the Church; written originally in *French*, by Mr. *Cl. Fleury*, Preceptor to *Monseigneur de Vermandois* and to the Dukes of *Burgundy* and *Anjou*. *Octavo.* Price 4 *s.*

Advice to Young Gentlemen in their several Conditions of Life: By way of Address from a Father to his Children, by the Abbot *Gossault*, Counsellor in Parliament; with his Sentiments and Maxims upon what passes in Civil Society. Price 1 *s.* 6 *d.*

The History and Reason of the Dependency of *Ireland* upon the imperial Crown of *England*, rectifying Mr. *Molyneux*'s State of the Case of *Ireland* being bound by Acts of Parliament in *England*. *Octavo.* Price 2 *s.*

The Lives and Characters of the *English* Dramatic Poets: Also an exact Account of all the Plays that were ever yet printed in the *English* Tongue; their double Titles, the Places where acted, the Dates when printed, and the Person to whom dedicated; with Remarks and Observations on most of the said Plays, first begun by Mr. *Langbain*, improved and continued down to this Time, by a Careful Hand. Price 3 *s.*

The Education of Young Gentlewomen: Written originally in *French*; made *English* and improved for the Use of a Lady of Quality. Price 1 *s.*

The Merchants Magazine; Or Tradesman's Treasury: Containing, 1*st.* Arithmetick. 2*dly.* Merchants Accounts. 3*dly.* Book-keeping. 4*thly.* Maxims concerning Bills of Exchange, Factors and Factorage: The Law concerning Brokers, *&c.* 5*thly.* The Port of Letters to and from Foreign Countries. 6*thly.* An Account of the Commodities produced by all Countries. 7*thly*, A Merchant, or Traders Dictionary explaining the most difficult Terms used in Trade. 8*thly*, Presidents of Merchants writings, as

Bills

Bills of Lading, *&c.* The Third Edition with Improvements, by *E. Hatton Philomercat.* Price 4 *s.* 6 *d.*

Comes Commercij, or the Traders Companion. Containing 1*ſt*, A Table of the Value of any Quantity of any Commodity ready caſt up. 2*dly*, A Table calculated for univerſal Uſe, reſolving Queſtions in Multiplication, Diviſion, *&c.* 3*dly*, The manner of caſting up Dimenſions in General, *&c.* 4*thly*, The ſeveral Cuſtoms uſed by Surveyors and Meaſurers of Glaſs, Wainſcot, *&c.* 5*thly*, Inſtructions for entring Goods at the Cuſtom-Houſe, *&c.* 6*thly*, Concerning Waterſide-Buſineſs, and the Conſtitution of Keys, *&c.* 7*thly*, Practical Rules concerning Freights, *&c.* 8*thly*, Rules concerning inſuring of Ships, *&c.* To which is added a Supplement, concerning ſimple and compound Intereſt, *&c.* by *E. Hatton Philomercat.* Price 2 *s.*

The Art of Glaſs: Shewing how to make all Sorts of Glaſs, Chryſtal and Enamel; likewiſe the making of Pearls, precious Stones, China, and Looking-Glaſſes. To which is added, the Method of Painting upon Glaſs and Enameling. Alſo how to extract the Colours from Minerals, Metals, Herbs and Flowers. A Work containing many Secrets and Curioſities never before diſcovered. With an Appendix, containing exact Inſtructions for making Glaſs Eyes of all Colours. Price 5 *s.*

FINIS.

BOOKS

BOOKS *Sold by* R. Knaplock, *at the* Angel *and* Crown *in St.* Paul's *Church-Yard.*

ARchbishop *Tillotson*'s Works. *Folio.*
Tyrrel's History of *England.* *Folio.*
Dryden's Virgil. *Folio.*
——Juvenal. *Octavo.*
Sir R. *Lestranges* Tully. *Octavo.*
——Seneca. *Octavo.*
Puffendorf's Introduction to the History of *Europe.* *Octavo.*
Mr. *Holes* Letters about the Gifts and Forms of Prayer. *Octavo.*
——Mystery of Fanaticism. *Octavo.*
Kennet's Roman Antiquities. *Octavo.*
The Government of a Wife. *Octavo.*
The Life of *Lewis* the Great. *Octavo.*
Ludlow's Memoirs. *Octavo.*
The Art of Swiming. *Twelves.*

FINIS.

6/80
HPN.—
10059

SPECIAL 85-B
15056